

Married with band: When punks gotta get along. In Sonic Reducer p18

The bloody horrors or Newsom's budget cuts p11

GUARDIAN

FEBRUARY 4 - 10, 2009 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 43, NO. 19 FREE



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EDITOR'S NOTES

By Tim Redmond
> Tredmond@sfbg.com

This is what happened in the office of the mayor of San Francisco last week:

1. One of the most highly respected members of the Newsom administration — quite possibly the only department head the mayor ever hired who has the unquestioned respect of every sector of the community she works with — was forced to resign, for reasons the mayor won't explain. In fact, in a lame attempt at spin, the mayor's press office put out a statement suggesting that Margaret Brodtkin, who ran the Department of Children, Youth and Families, was leaving to take a new position.

Wrong, as Brodtkin quickly (and predictably) pointed out in her own release, which hit my inbox at almost exactly the same time. Brodtkin told the truth: the mayor, who has had nothing but praise for her in public, fired her, summarily.

2. Just a few weeks after vowing to begin a new era of mutual respect and a desire to work with the new Board of Supervisors, the mayor tried to override the board, quietly, and place his own unqualified ally on a key state commission.

The supervisors had voted 8-0 to nominate Sup. Ross Mirkarimi for a slot on the state Coastal Commission. That's an important job: the commission regulates development all along the state's coast, and the person who

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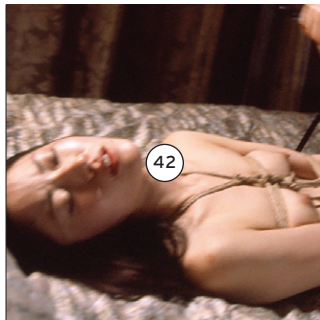
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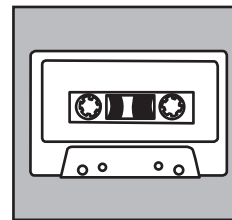
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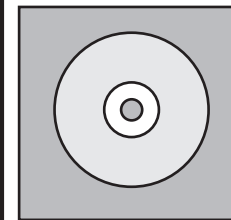
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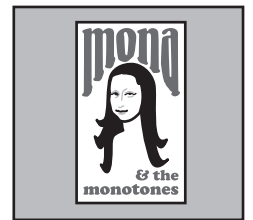
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It is important to understand that the city's fiscal woes are a combination of cyclical and structural problems.

Bad budget ideas

EDITORIAL There's nothing easy about solving a half-billion-dollar budget shortfall, and most of the people involved in the grisly process of making the numbers add up at San Francisco City Hall know there will be blood on the floor. Labor unions representing city workers know there will be layoffs, salary concessions, or both. Community-based organizations handling critical front-line services know they'll have to reduce staff and curtail their mission-driven operations. The supervisors know that a lot of good projects and great ideas won't get funded this year.

The mayor, unfortunately, isn't acting as if this were a crisis at all — he's been out of town more than he's been around the past few weeks. The San Francisco Chamber of Commerce and, sadly, some small business leaders, are refusing to accept the idea that taxes — some taxes, not enough to stave off deep cuts, but enough to prevent disaster — ought to be part of any budget package.

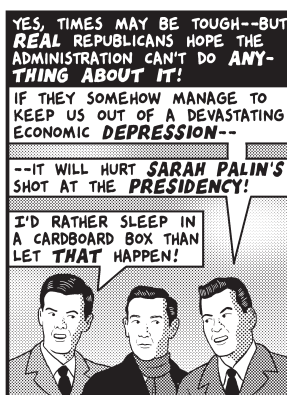
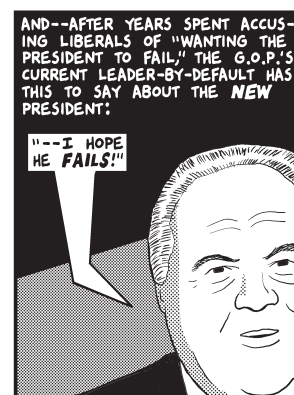
And along with the cuts — which, as Rebecca Bowe reports on page 11, will have far-reaching implications for San Franciscans — a number of really bad ideas have been floated, most of them quick fixes that would generate cash for now, but lead to serious problems later.

Among the worst ideas the mayor has put forward — in fact, it's one of the worst budget ideas we've ever heard — is the notion of increasing the number of condominium conversion permits from 200 per year to 1,500 per year, and possibly allowing every property owner waiting for a conversion permit to get one, now, for a price.

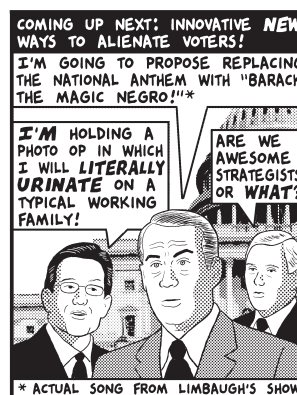
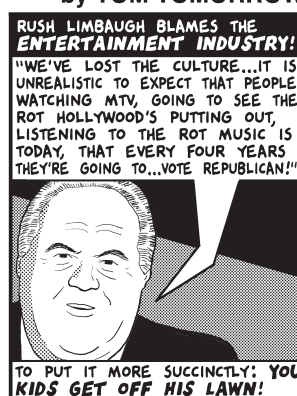
It's true that selling off condo conversion permits would bring in revenue. Raffling off building permits and planning code variances would bring in money, and so would selling development rights in city parks, and so would auctioning off appointments to boards and commissions. There are lots of

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THIS MODERN WORLD



by TOM TOMORROW



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Save the Rainy Day Fund

By Tom Ammiano

The scope of the economic challenges facing the country is overwhelming. We all hope that the new stimulus package proposed by the Obama administration, coupled with the \$700 billion bailout of the financial sector, will revive our economy. In California, the state is confronting an unprecedented \$42 billion deficit; State Controller John Chiang has made clear that this could mean suspending tax refunds, welfare checks, student grants, and other payments owed to Californians unless a solution is found. In San Francisco, with an estimated \$560 million deficit for the upcoming fiscal year, the city is facing what may be the worst financial crisis in its history.

While the federal government can authorize deficit spending, essentially by printing more money, to address the crisis, the California Constitution and the San Francisco Charter both require the adoption of balanced budgets. Deficit spending is not an option to solve our local budget and economic problems.

Fortunately, in 2003, San Francisco voters adopted Proposition G establishing the Rainy Day Reserve Fund. After the lessons learned from the dot-com bust, Prop. G established an economic stabilization fund for San Francisco. The Rainy Day Fund employs a simple formula to save money for when it's most needed: in any year when the city collects more than 5 percent more in tax revenue than it collected in the previous year, the city reserves half the extraordinary revenue growth for a "rainy day." The city can withdraw up to 50 percent of the funds from the Rainy Day Fund when an economic downturn yields less tax revenue to the city than the preceding year. The fund currently has \$98 million in savings.

Last year, for example, the mayor and Board of Supervisors allocated \$19 million from the Rainy Day Fund to the San Francisco Unified School District, which helped avoid 535 teacher layoffs in the face of Gov. Schwarzenegger's education cuts. This year, it is likely that the mayor

and the board will be able to withdraw some \$45 million to offset the serious deficit.

These budget policies have helped preserve the city's excellent credit rating, paving the way for low-cost debt issuance for critical projects like the rebuild of San Francisco General Hospital. However, it is important to understand that the city's fiscal woes are a combination of cyclical and structural problems.

San Francisco's structural imbalance between revenues collected and the cost of vital health, public safety, recreation, and social services needs to be addressed through revenue enhancements and comprehensive tax reform, not by spending the entire Rainy Day Fund as a quick fix. According to most forecasts, the recession is likely to continue through at least early next year, and San Francisco is likely to continue to experience fiscal problems.

Currently, there are discussions in City Hall about going back to the voters to revise the Rainy Day Fund

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SEND YOUR LETTERS TO:
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COMMENTS

ANOTHER VIEW OF CABS

I'm writing this letter in response to the article on the transferability of taxicabs ("Don't privatize cab permits," 1/21/09) that included the views of Judge Quentin Kopp. Taxicab medallion holders have a different viewpoint.

I drove a taxicab for more than 25 years as an independent contractor and as an employee, and now I am a retired medallion holder.

The proposed transfer of medallions/permits would be allowed only to people who work in the industry. The allegation that speculators, investors, brokers or companies would be able to obtain them is completely erroneous and way out of line.

Let us put it to the people of San Francisco and the riding public to decide which of the following two scenarios is better for taxicab drivers and the citizens of San Francisco:

Scenario one — the way it is now, a driver pays a fee and puts his or her name on the waiting list for a so-called free permit. Then, this person drives a cab for 15 years or so, paying gates every day and working the worst shifts until he or she has enough seniority to finally get a good shift. After paying all these gates year after year, the driver finally receives a medallion. That medallion usually has been confiscated from a medallion holder who passes away or is too old or ill to drive a taxi.

After all these years of paying gates, the driver now has a permit that has no equity in it whatsoever. If this driver becomes too old or sick to drive safely, the city will take away the permit.

So there are individuals currently driving who are either too old or sick to drive safely, but they are doing so anyway, so they can keep the income from their medallions. I believe the present system is

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METAL
 2/5 Fillmore

SOCIAL DISTORTION
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GREG DULLI & MARK
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 3/20 Rickshaw Stop

OK GO
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MARK SULTAN
 4/16 Great American
 Music Hall

BAND OF HORSES
 4/17 Fox Theater

THE BLACK KEYS
 4/18 Fox Theater

BLACK KIDS
MATES OF STATE
 4/20-21 Independent

EDITOR'S NOTES

CONT>>

represents San Francisco, Marin, and Sonoma counties needs to be a strong and reliable environmentalist. Mirkarimi, a Green Party member, has devoted much of his life to environmental causes; his colleagues on the board agreed he was the best candidate to forward to the state Senate Rules Committee, which has the final say on appointments.

Without informing Mirkarimi or Board President David Chiu, Newsom tried to pull a fast move: he forwarded the name of Sup. Michela Alioto-Pier to Senate Rules, hoping, perhaps, that as a Democrat, Alioto-Pier might get the nod. There's a good reason the supervisors didn't nominate her — her record on environmental issues is awful, she's way too friendly to developers, and the last time she had an outside job, as a delegate to the Golden Gate Bridge board, she missed half the meetings. But Newsom wouldn't trust the board, and wanted his own candidate.

Which was not only wrong, but stupid: turns out state law gives the supervisors, not the mayor, the exclusive right to nominate Coastal Commission candidates. Newsom's office didn't even check the regulations, and by the end of the week, his spinmeisters were pretending that they'd never really forwarded her name in the first place.

3. The mayor came out strongly against a June special election to raise taxes to cover some of the half-billion-dollar deficit — but offered absolutely no alternative. That left the supervisors, city employees, the press, and the public wondering what exactly the mayor has in mind — 1,000 layoffs? 2,000? Major service cuts? — and when he's going to tell us about it.

Oh, and while all of this was happening, Himself was out of town, hobnobbing with the hip swells at the World Economic Forum in Davos.

I don't think I'm the only one who's asking — what the fuck is going on in Newsom-land, anyway? **SFBG**

OP-ED

CONT>>

to allow the fund to be fully depleted in a single year. I believe that would be a mistake. The Rainy Day Fund is an essential piece of the city's overall financial strategy, and I strongly urge my former colleagues on the Board of Supervisors and the mayor to preserve the integrity of the fund. If used as originally intended, the fund will help maintain vital programs and

help alleviate the impact of budget cuts to our most vulnerable populations over the long-term as we work to right the ship in the face of this perfect economic storm. **SFBG**

Assemblymember Tom Ammiano was a member of the San Francisco Board of Supervisors for 14 years and was the author of Proposition G, which created the city's Rainy Day Fund.

BUDGET

CONT>>

stupid ways to generate cash, and the fact that a proposal would be lucrative is not by itself an argument in favor of it — even in times like these.

There's a good reason the city limits condo conversions. Nearly every piece of property that becomes a condominium was once a rental unit, and the speculative pressure to take rent-controlled apartments and turn them into market-rate condos is immense. It's bad enough that tenants — particularly those with relatively low rent — face eviction every day because of the state's Ellis Act and the push by real-estate interests to create tenancies in common. Without conversion limits, the number of those evictions would soar; rent control would be eviscerated, the cost of housing would rise, and the economic cleansing of San Francisco would roll forward another few giant steps.

Newsom and his real-estate industry allies like to say that this sort of proposal is painless, since nobody has to pay higher taxes. Only people who want to convert their units, and are willing to pay a high fee for the right, would wind up paying. But that's silly — the tenants of San Francisco would pay the cost — an immense cost — while the wealthier property owners made profits.

Selling off the taxi medallions (see “Don't privatize the cab medallions, 1/21/09), another Newsom idea, fits in the same category.

The mayor (and Sup. Sean Elsbernd) also like to talk about eliminating set-asides — those parts of the budget that voters have earmarked for particular purposes. But most of that money (the Children's Fund, for example) goes to worthy programs: eliminating the “set-aside” protecting doesn't save any money unless you cut those programs.

There are plenty of good budget ideas out there (see “Beyond the bloody cuts, 12/17/08). But the supervisors ought to make it clear that the bad ones are off the table.

PS: Where were all these anti-

tax folks in the Chamber and the small business community, and supervisors like Elsbernd, when the city had a chance to bring in millions without any new taxes — by creating a public power system or raising utility franchise fees? They were siding with Pacific Gas and Electric Co. That's part of the reason we're in this fix. **SFBG**

COMMENTS

CONT>>

totally insane.

Scenario two — as a better alternative, we can have limited transferability, where a medallion can still be transferred to people who actively work in the industry. The medallion would be paid off through the gates, which would allow equity to build every day. In the same time it would have taken an individual to receive a so-called free permit, he or she can work toward a permit that has equity and would become a valuable asset, all the while driving better shifts as an owner.

The city will receive a fee from the transfer of medallions and the drivers will have a better chance at getting a medallion, which adds value to the taxi industry.

In addition, if the medallion holder stays in the industry until his retirement, in, say, 20 years, then he or she should be able to retire with their permit and when they pass away, their family should have the right to put that medallion up for bid at the next auction, as they deserve to benefit from all of the years that the permit holder drove their cab in the city of San Francisco.

This is a win-win situation for the city of San Francisco, the taxicab drivers, the medallion holders, and the taxicab companies. All of this is in the spirit of Proposition K by keeping the medallions in the hands of qualified people in the taxi industry.

Arthur Lembke
Bedford, Texas

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Concrete plans

Massive southeast development proposal moves forward despite flaws and concerns

By Sarah Phelan
> sarah@sfbg.com

In the fractious atmosphere that dominates meetings concerned with Lennar's plan to redevelop the economically depressed southeast sector of San Francisco, reality is relative to one's perspective on this ambitious project.

At these meetings, competing factions within the Bayview's predominantly African American community typically accuse each other — as well as the mostly white engineers, planners, and scientists that Lennar and the city hired to flesh out the details of their vaguely worded but voter-approved conceptual framework — of being sellouts and traitors.

The Jan. 28 meeting, where two local advisory committees endorsed Lennar's draft urban design plan for a 770-acre Candlestick Point/Hunters Point Shipyard development, was typical. It was held at the Southeast Community Facility, within sniffing distance of a seismically suspect sewage treatment plant.

The committee's endorsement came at the end of a meeting that was full of what critics labeled "disingenuous claims" by representatives from Lennar, the Mayor's Office, the San Francisco Redevelopment Agency, and the city's Planning Department; recriminatory accusations by community members; and disruptive chants of "A-B-Uuuu!" by a female member of Aboriginal Blackmen United, who

claimed that ABU members have been starved for work at Lennar's development. Records show Lennar paid ABU trainees \$11,300 in fiscal year 2005–06 for work at the Shipyard's Parcel A.

Fanning the flames was a report that local environmental nonprofit Arc Ecology released last month. Arc's report faults Lennar's urban design plan for not including comparisons with realistic alternatives and for failing to study the cumulative impact of the 15 developments, covering 1,500–2,000 acres, currently underway on the eastern waterfront.

"The practice of 'island' development prevents the city from conceiving a cohesive vision for the east waterfront," Arc Ecology's January 15 report states. "Moreover, the piecemeal approach cannot adequately address the practical consequences of the addition of 50,000 new residences to the area."

Noting that Lennar's proposal calls for a 60 percent increase in the neighborhood's population as more than 20,000 new residents join the 33,000 people who already live in the neighborhood, Arc's report lists alternatives that "would strengthen the economic, social and environmental benefits, while avoiding and reducing some significant impacts."

Financed by a California Wellness Foundation grant, Arc's report stressed that it does not disagree with the stated objectives of Lennar's development plan as laid

out in Proposition G, which voters approved in June. In fact, the organization did little to voice its concerns before the election.

But the report has ruffled the feathers of city leaders, who seem hell-bent on moving the project forward and applying for funding from the federal economic stimulus package. The report calls for a focus on doing "bottom-up" ecological planning, creating real economic opportunities for the Bayview community, relocating the proposed football stadium, and removing the shipyard's highly contaminated Parcel E2 from the project.

Noting that Lennar's environmental impact report has yet to be completed, and that there has been no time to study Arc's report, Citizens Advisory Committee member Scott Madison argued that delaying the endorsement would have no impact on Lennar's home building or job creation schedule. "It's not going to slow down anyone getting a job by even one day if we take a few days," Madison said. "But once we approve this — even a draft, even if folks are amenable to some changes — it has a certain kind of semi-concrete to it that's difficult to chip away."

CAC member Diana Oertel voiced her objections to Lennar's plan to divide the 170-acre Candlestick Point State Recreation Area, the Bayview's only large open space that provides a place for recreation and an escape from urban living. "It's not



Arc Ecology's Saul Bloom: "People are saying, 'this is insane.'"

GUARDIAN PHOTO BY CHARLES RUSSO

acceptable to me to see that area cut in half, gentrified, prettified, with housing going to edge of the park," Oertel said.

Project Area Committee member Leon Muhammad said there was no way the urban design plan should be endorsed "until we have addressed all the issues, until they come up with a complete plan that makes sense, not a half-baked plan."

But then PAC member Cedric Jackson asked to hear from folks in the audience who were hungry for

jobs — at which point ABU folks yelled and raised hands. "I saw 80 percent of the community stand up and say, move this process forward," Jackson then asserted. "In 2000, we were 70 percent of the community, now we're less than 50 percent. There is an out-migration and it's not because we don't like San Francisco, but we're being forced out economically. So the longer you delay, the less of us will be there, especially with the economic conditions we're facing."

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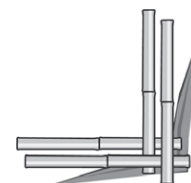
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The practice of 'island' development prevents the city from conceiving a cohesive vision for the east waterfront.

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FRIDAY, FEB. 6

March for stolen lives
Oscar Grant, 22, was shot to death by BART police just hours into 2009. An hour later and half-way across the country, Adolph Grimes, also 22, died in a hail of 48 police bullets in New Orleans. On New Year's Eve, Robbie Tolan, a promising baseball player, was shot in the chest by police in a



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suburb of Houston. Three young black men shot, two dead, in just 24 hours. How many others were shot, tasered or beaten to death by police in this same period? Join other concerned Oakland residents in this march to raise awareness of the problem. 3-6 p.m., free
meet in Ogawa Plaza
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www.indybay.org/news-items/2009/02/01/18567459.php

SATURDAY, FEB. 7

Spruce up Sutro
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100 Medical Center Way, SF
www.natureinthecity.org/mtsutro.php

SUNDAY, FEB. 8

Happy birthday, Charles Darwin
Come celebrate Charles Darwin's 200th birthday and the 150th anniversary of the publication of his seminal work, *On the Origin of Species*. David Seaborn will impersonate the famous man behind the theory of evolution and discuss current thinking on the topic. Among the revelations are why humans are more complex than flies (even though we have the same number of genes), how

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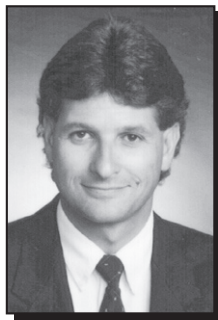
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Plans CONT.,»

Seconded by PAC member Gary Banks, Jackson moved to endorse Lennar's draft design plan as-is, with only PAC members Muhammad and Kristine Enea, and CAC members Oertel, Madison, and Carmen Kelley dissenting.

Reached after the meeting, ARC Ecology's Saul Bloom acknowledged that many of the problems people face in the Bayview are related to "tension over jobs." Yet he was surprised by the strong-arm tactics by proponents of a project that won't generate jobs for at least another year.

"There's this blind panic, this belief that if you hold up anything, you are going to stop the whole plan," Bloom told the *Guardian*. He hopes that now that the vote has passed, the city and Lennar will make good on verbal promises, made before and during the Jan. 28 meeting, to review Arc Ecology's report.

"As Scott Madison pointed out, if we'd listened to these same we-have-to-vote-yes-now voices the last time around, when we were asked to endorse Phase A, we'd never have gotten the community-benefits program," Bloom said, adding that many of the current committee members are new and inexperienced. "So it's hard for them to see through the rhetoric and pain."

"None of us want to derail the plan," continued Bloom, whose group also receives funding from the SFRA, which is overseeing the project. "What incentive do we have? Do we want to piss off the developers, contractors, and commissioners when our contract is up?"

"The city is under the impression that there is a broad base of support for this project, by virtue of Prop. G," Bloom said. "But they are unaware of the depth of dissatisfaction citywide with this project. People are saying, 'this is insane.'"

Bloom believes ARC's report raised the ire of city leaders because they feared it would fall into the wrong hands and be used in a political campaign. "But I believe the city has let the community down by not facilitating a dialogue," Bloom observed.

In addition to questions about location of the stadium, the design of the park, the bridge over Yosemite Slough, and plans to cap a radiologically impacted landfill on Parcel E2, Bloom says the hidden story in all of this is the "unstudied cumulative impacts of the all the city's development projects on the eastern waterfront."

Together, these projects will create 30,000 new units and attract 50,000 new residents, with Lennar's CP/HPS development creating 10,500 units, 75 percent of which are slated to sell at market-rate prices, with condos beginning at the \$500,000 mark.

"Lennar can't possibly think they can build this number of houses and sell them at these prices, at least not for the next four years," Bloom said. "The city should have had a public dialogue about the stadium options instead of pulling a plan directly off the shelf that a reliable stadium development firm did. They say they've studied all these other options, but where are the studies?"

Bloom notes that Prop. G was not a mandate to build a bridge over Yosemite Slough, and that the city is currently miscounting the parks and open space acreage.

"You wonder why people have no faith," Bloom said. "To whom did the city make the overwhelming case about the park, or about putting a bridge over the slough? It seems their attitude was, 'Bayview is a crummy neighborhood, so let's bulldoze and rebuild it,' whereas we look at the park and say it's a promise unfulfilled."

He believes that Arc's recommendation to remove Parcel E2 is a no-brainer: "You are protecting public health and the environment, creating jobs that help people pay their mortgages, and you are making the property more marketable, so value increases."

With the city having publicly committed to reviewing Arc's material, Bloom is hopeful that the city will put the results of that study into the EIR. "We are not promoting any particular outcome," Bloom said, observing that if Lennar builds 10,000 units, BVHP will no longer be a predominantly African American neighborhood. "We are trying to be the entity that raises the difficult questions that people in city have felt, but [have] been afraid to voice, because they fear those questions will be used to stop the project in its entirety."

Reached by phone, Michael Cohen of the Mayor's Office of Economic and Workforce Development noted that Lennar's draft urban-design plan was completed five months ago, has been vetted extensively, and now includes 32 specific modifications based on those hearings.

"These are issues that will be addressed further," Cohen said of Arc's report. "Some are infeasible,

CONTINUES ON PAGE 13 »

Without a net

Newsom's budget: More hungry homeless people, more deaths at SF General

By Rebecca Bowe
> news@sfbg.com

The Board of Supervisors heard more than four hours of public comment at its Jan. 27 meeting, as hundreds of labor representatives, public-health workers, homeless advocates, hospital staffers, and others crowded into the board chambers to sound off on the deep budget cuts that many charged would leave the city's critical-services safety net in shreds.

The message was chilling.

On the ground, the budget cuts Mayor Gavin Newsom is proposing translate into staggering losses in services that segments of the city's most disadvantaged populations rely on. Among those who will lose their jobs: some San Francisco General Hospital staffers who are trained to watch the cardiac monitors. "They are the first responders when someone goes into cardiac arrest," nurse Leslie Harrison told the board during public comment. "This is a life and death job — literally."

The Huckleberry House, which was established in 1967 and provides assistance to more than 7,000 homeless youth each year, may face closure.

Homeless shelters are already being forced to turn away two out of three clients seeking a bed due to lack of space, according to Coalition on Homelessness Executive Director Jennifer Friedenbach.

Demand for hot meals from the St. James Infirmary, a clinic for uninsured sex workers, has tripled since the onset of the recession, Executive Director Naomi Akres told the *Guardian*. As a result of the cuts, the clinic will lose its ability to continue either the food program or an outreach program that aims to get people off the streets.

Other areas that face funding reductions, according to a tally of midyear reductions issued by the mayor's office, include some programs that administer STD testing and HIV prevention services, the Adult Day Health programs at Laguna Honda Hospital, aid for foster care, and the Single Room Occupancy Collaborative (which assists low-income tenants living in dilapidated hotel rooms across the city). San Francisco's Human Services Agency will lay off 67 staffers.

Of the \$118 million in midyear cuts rolled out by the mayor's office last December, some \$46 million will be shed from health, human welfare, and neighborhood-development services.

The midyear reductions, which will begin to take effect Feb. 20, are aimed at addressing a steep drop-off in revenue for the 2008–09 fiscal year. Now, health and human services providers and others across the board are anxiously looking ahead to the next round of blows, which will be dealt to address a projected \$576 million deficit for the 2009–10 fiscal year, which begins in July. That figure could be reduced to \$461 million after budget cuts, according to Deputy Controller Monique Zmuda.

Newsom has known about the gravity of the current budget problem since late October, when City Controller Ben Rosenfield issued a memo projecting fiscal disaster. "Since the adoption of the budget in July, the City's economic outlook has significantly worsened, particularly since the onset of the global financial market upheavals that began in September," the memo states. It goes on to predict a worst-case scenario of \$125 million in tax-revenue shortfalls for the 2008–09 fiscal year.

Cuts in frontline services don't have to be the only answer. Supervisor Chris Daly has introduced an alternative budget proposal, which includes reductions in funding for management positions, cuts in the city's subsidy to the symphony, and a reduction in the size of the mayor's press office in an effort to free up funds that could then be diverted back to critical services. "I don't think any of the choices are good. There's really only the lesser of the evil," Daly noted at the meeting.

The choices the city faces were described in clear terms. "I'm sorry to say it, but you have some tough decisions in front of you," Friedenbach told supervisors when it was her turn at the podium during public comment. "You have to choose between abused children, or the symphony. You have to choose whether you want to decimate the mental-health treatment system — or do you want to get rid of the newly hired managers since the hiring freeze? You have to decide whether you want to cut half of the



Health care advocates demonstrate against bloody cuts.

PHOTO BY TIM REAGAN

substance-abuse treatment system — or do you want to create a new community justice center that will have nowhere to refer its defendants?" Rather than choose, however, supervisors voted 6–5 to send Daly's alternative package back to the Budget and Finance Committee for further consideration. The swing vote was Board President David Chiu, who was elected president with the support of the progressive bloc.

Had Chiu voted for Daly's alternative, it wouldn't have mattered much — the mayor would almost certainly have vetoed it.

Eight supervisors — enough to override a veto — did demonstrate a willingness to move forward with a June special election. With Supervisors Sean Elsbernd, Michela Alioto-Pier, and Carmen Chu dissenting, the board voted to waive deadlines that would have prevented new tax measures from being placed on a June 2 ballot.

Several different tax ideas are under discussion. According to a list of preliminary estimates calculated by the Office of the Controller, slight increases over the current rates of taxes levied on business registration, payroll, sales, hotel-room stays, commercial utility users, parking, property transfers, and Access Line fees together could bring the city an estimated \$121.6 million per year.

Other proposals include creating parcel taxes for both residential and industrial property, gross-receipts taxes on rental income for commercial and residential properties, a local vehicle license fee, and a residential utility users tax. If all of those proposed new taxes were voted into effect, the city would have the potential to raise an additional \$112.9 million.

The problem: under state law, unless the mayor and supervisors unanimously declare an emergency, any tax increase would require a

two-thirds vote to pass.

Supervisor John Avalos voiced strong support for the special election. "I think that the people of this city are still grappling with the meaning of the crisis that we're in," Avalos told his colleagues.

Avalos amended out the possible new parcel tax, increased parking tax, and utility-users taxes, and instead proposed two new revenue measures that could be added to the ballot: a vehicle-impact fee, and "a possible new tax to discourage the consumption of energy that produces a large carbon footprint."

It won't be easy to pass any of these proposals. Business interests are mobilizing against the very idea of a special election. In an e-mail newsletter distributed by the San Francisco Chamber of Commerce, a "call to action" urged supporters to contact Supervisors and voice opposition to the emergency election.

The language in the Chamber of Commerce message closely resembled that of Small Business California, which put out a message to the small-business community warning that higher taxes "would be the straw that breaks the already strained back of our local businesses, resulting in more layoffs and acceleration of our downward spiral."

Labor organizer Robert Haaland asked supervisors why they would be afraid of allowing voters to decide on the tax-revenue measures. A poll commissioned by his union, SEIU Local 1021, demonstrated that a significant portion of voters would rather raise revenues than allow vital services to disintegrate.

Even if new revenue is raised, Haaland told us, no one is under the illusion that there won't be painful cuts. "Everyone's going to feel some pain," he said. "It's a question of how much pain." **SFBG**

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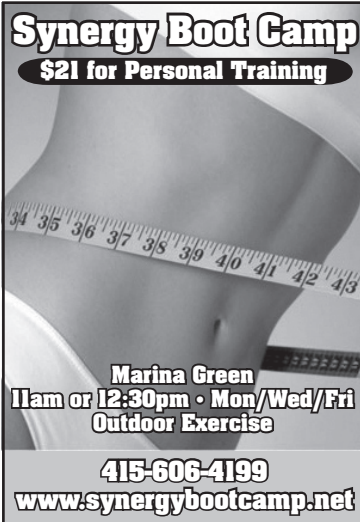
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FEB 14 Meet Your Valentine Convention, San Francisco

FEB 15 Presidents Holiday Dance, San Carlos

FEB 20 Pre-Oscars Singles Ball, Mountain View

FEB 21 Art & Wine Tasting Party & Tour, San Rafael

FEB 23 MidLife Singles Mixer, San Francisco

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Fallout from union clash

SEIU-UHW fight could have big implications in the Bay Area

By Steven T. Jones
 > steve@sfbg.com

Fallout from the power struggle between Service Employees International Union and its Oakland-based local, United Healthcare Workers, has been felt particularly strongly in the Bay Area since SEIU took over UHW and ousted its leaders Jan. 27 (see "Union showdown," 1/28/09).

After SEIU replaced UHW head Sal Rosselli and more than 70 elected leaders of that union for defying SEIU demands, Rosselli and his team formally resigned from SEIU Jan. 29 and formed a new union, National Union of Healthcare Workers, hoping to draw thousands of current SEIU members disgruntled with the top-down management style of SEIU head Andy Stern.

It took a few days for SEIU to take physical control of UHW's Oakland offices, where Oakland police officers were called Jan. 30 to mediate a final showdown between UHW loyalists and the new SEIU management team, which is under the direction of two SEIU executive vice presidents that Stern appointed as trustees: Eliseo Medina and David Regan (see "SEIU seizes last holdout: UHW's Oakland headquarters," *Guardian* Politics blog).

"It's not about the building, it's about the members," Regan told the *Guardian* Jan. 30, later adding, "At the end of the day, the members of the union

get to decide if they want to be in the union or not be in the union."

And after a weekend when Rosselli said SEIU was aggressively trying to close outstanding contracts with many employers, a move that would make it difficult for members to disaffiliate from SEIU and join NUHW, he filed petitions showing that many members do indeed want to leave SEIU.

"We don't trust them with our contracts and we don't trust them with our dues," Shayne Silba, a psychiatric technician with Alta Bates Summit Medical Center in Oakland, told reporters during a Feb. 2 teleconference announcing that about 9,000 workers at 62 medical facilities have filed petitions with the National Labor Relations Board asking to leave SEIU and join NUHW.

Rosselli said that more than 50 percent of workers at most of these facilities signed the petition, and he's asking SEIU to honor the request and let them go.

The list of facilities includes some prominent Bay Area medical centers such as Children's Hospital in Oakland, Alta Bates, and California Pacific Medical Center and other entities run by Sutter Health. Sutter has clashed with union members and community leaders over numerous issues, including the future of St. Luke's Hospital in the Mission District.

"The Sutter Healths of the world are colluding with SEIU just like they did before the trusteeship,"

Rosselli told reporters, echoing his persistent theme that SEIU is too cozy with employers and doesn't negotiate good contracts.

SEIU spokesperson Michelle Ringuette disputed that characterization and the accusations that the union was trying to quickly sew up outstanding contracts with employers to forestall moves to NUHW. "There were an astonishing number of contracts left incomplete," she said. "It's callous to leave contracts open for whatever purpose."

Regan said SEIU will challenge the NUHW petitions. "We are not going to let these discredited, deposed members weaken UHW," he said, adding that the petition drive "is incredibly cynical and reckless in this economic climate."

But the wheels are now set in motion for a protracted fight over who will lead UHW's 150,000 members, as well as the question of whether Rosselli's highly democratic management style might be attractive to members of other unions.

"We're getting calls from other SEIU members from other locals about joining NUHW," Rosselli said, citing Alameda County Medical Center, whose employees are part of the San Francisco-based SEIU Local 1021, one of many locals that have been reformulated in recent years by Stern, who then appoints its leaders.

Rosselli plans to hold a founding convention for NUHW in March, when members would vote on bylaws and a constitution, and elect their leaders, while Regan said SEIU will work to win the confidence of its members: "We have to show people that we're on their side and we care about the work we have to do together." **SFBG**

There's more on this issue at sfbg.com.

Lani Silver, 1948-2009: activist to the last

By Bruce B. Brugmann

And so Lani Silver, the passionate activist who organized scores of events over more than four decades for her friends and for causes ranging from the Holocaust Oral History Project to the 10th anniversary of the death of hate crime victim James Byrd, put on her last and best event Sunday afternoon at Congregation Beth Israel Judea in San Francisco.

The event was her own funeral service.

Silver was diagnosed with brain cancer in September and had been fighting a brave battle until she died Jan. 28 at her sister Lynne's home in San Francisco. She was 60.

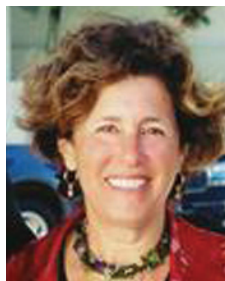
On her last blog on Dec. 29th, she said she had spent the week planning her funeral. "It will be fun and I wish I could be there," she wrote. She asked that people wear bright colors and she lined up a program that was vintage Silver with a positioning statement that summed up her life: "May the Memory of the Righteous be a Blessing."

Her "army of friends and colleagues," as one speaker put it, turned out for the service on the afternoon of Super Bowl Sunday. Lee Houskeeper, the press agent who successfully promoted many of her ambitious projects, put the headcount at around 500.

The mood was celebratory, inspirational, and quietly joyful, like Silver's programs. The sun showed brightly through the skylights. And Silver's touch, ever the feminist, was evident down to the reading of the 23rd Psalm.

Rabbi Rosalind Glazer turned the He to a She, singing, "The Lord is my shepherd; I shall not want. She maketh me to lie down in green pastures: she leadeth me beside the still waters. She restoreth my soul: she leadeth me in the paths of righteousness for her name's sake ..." Even in death, Silver was breaking new ground. **SFBG**

For a full obituary, go to the Bruce blog at sfbg.com.



AMERICAN APPAREL BATTLE HEADS FOR PLANNING COMMISSION

Early Saturday morning, Jan. 31, about 40 protesters stood on the sidewalk near the corner of Valencia and 21st streets — the site of a proposed American Apparel store — holding up signs that read, "Your Mission — Not Theirs." An endless stream of honks — even one from a cop car — echoed support for the anti-American Apparel cause. The next day, protesters met at Ritual Roasters for a letter-writing party and on Feb. 2, they rallied and wrote letters at an anti-A.A. event hosted at Amnesia. The movement to block the chain store is gaining momentum in advance of a Feb. 5 Planning Commission hearing.

The overwhelming majority of independent businesses in the neighborhood — including Ritual Roasters, Modern Times Bookstore, Borderlands Books, and Aquarius Records — have taken a stand against the chain, which boasts 200 outlets in 19 countries worldwide. There are three AA stores in San Francisco, including one on nearby Haight Street.

A.A. spokesperson Ryan Holiday says the sentiment is misplaced. "People think we're a big-box retailer, but that's not true," he told the *Guardian*.

The company has been pushing a different image: "We don't like the mall-ification of America any more than you," reads a sign on the empty storefront. "But that has never been what American Apparel is about."

Many store opponents claim the campaign is not a crusade against American Apparel, a Los Angeles company that has a progressive record on labor and immigration issues. It's about formula retail, which is already banned in several San Francisco commercial districts.

"I'm wearing American apparel underwear right now," said Kent Howie, a longtime staffer for Artists' Television Access, which is housed in the storefront next to the proposed clothing outlet. "Our street just doesn't want chain stores. It's about survival."

Supervisor Bevan Dufty, who represents the district where A.A. would be located, has not taken a public position. But several months back, he met with American Apparel representatives and suggested a number of ways to do outreach in the neighborhood.

"I have seen no such evidence," Dufty told us. "Major retailers often don't make an active contribution to the neighborhood."

Holiday insists that it's the community's decision, although A.A. has signed a multiyear lease for the space. "We don't need to dictate the conversation and we don't need to trick the people into thinking they want an American Apparel." **(Andrea de Brito)**

Tailpipe turnaround

By Andrew W. Shaw
> news@sfbg.com

GREEN CITY Word that auto-mobile emissions standards may soon improve was good news, but Bay Area leaders and communities are demanding even more to offset the harm that comes from tailpipes.

President Barack Obama last month called for the U.S. Environmental Protection Agency to allow California and as many as 13 other states to employ their own emissions restrictions. "Our goal," said Obama at the White House, "is not to further burden an already struggling industry. It is to help America's auto-makers prepare for the future."

A review of the request is now underway and manufacturers were reassured they would have enough time to rework their 2011 lines. By then, cars and trucks should have improved efficiency and better mileage, outpacing three-year-old national standards that have been in place since the EPA refused to grant a waiver from the federal Clean Air Act.

Locally, the city's Transportation Authority is reworking the local Climate Action Plan to emphasize emissions reductions. But the problem is expected to get worse before it gets better. Researchers at the Bay Area Air Quality Management District expect greenhouse gas emissions from transportation to increase dramatically from 42.4 million metric tons of carbon dioxide this year to 65.4 million in 2029 under "business as usual conditions."

That may be why Mayor Gavin Newsom and San Jose Mayor Chuck Reed released a letter Jan. 23 opposing federal plans for an auto industry bailout unless there are more strings attached to the money and more progressive programs to develop low-

emission vehicles regionally. The two mayors called for an auto bailout that would "not divert funds from innovative emerging transportation technologies."

Jan Lundberg, a former oil industry analyst turned activist and a former member of the San Francisco Peak Oil Preparedness Task Force, calls for even bolder steps: "The kinds of amelioration being talked about and offered are woefully inadequate. We should just get rid of car dependency. Most of the pollution involved — into the air, from the car — is not from the tailpipe. It's from the mining and the manufacturing associated with the car."

The real challenge for local governments is not in adapting their vehicles, but adapting policy to reflect progressive approaches like San Francisco's "Precautionary Principle," adopted in 2003. The policy puts the burden of proof on advocates of new technology to show it is safe. Debbie Raphael, the Green Building Program Manager with San Francisco's Department of the Environment, has been pushing for a change in how environmental codes are implemented. "Taxpayers have every right to know the risks," she said. "The burden then falls on industry to study possible negative consequences and to investigate safer alternatives."

Writer and activist Bill McKibben addressed the issue last fall when he spoke at Herbst Theatre, recognizing San Francisco as an environmental leader among cities. "This is clearly a community that is doing so many of the things right that need to be done. One community at a time is a very noble way to proceed. But in the end, it's only half the battle. We've got to get the political movement going that allows us to do this everywhere, not just in the places that already understand it." **SFBG**

Plans CONT.

based on extensive technical studies. But we believe that if there is a stadium, it's in absolutely the right position and that ARC doesn't have an alternative plan. They haven't done the necessary studies and they haven't presented alternative plans that actually work."

As for Arc's contention that Parcel E2 could be dug up and hauled out, Cohen notes that the city is in a legally binding agreement with the United States Navy, which is

obligated to clean up the shipyard to a standard consistent with the city's intended use. "We don't control what the remedy is.... [If state and federal environment regulators] say the Navy has got to dig and haul so we can safely use it as a waterfront park, then that's what they'll do."

Cohen insisted that the Alice Griffith public housing project will be rebuilt, whether the 49ers stay or not, and that Lennar's project will invest \$10 million to turn "a grossly underused state park into a site comparable to Crissy Field." **SFBG**

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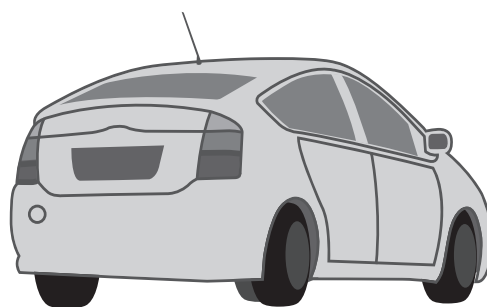
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PLAYLIST

By Johnny Ray Huston
> johnny@sfbg.com

I was toucan crazy over El Guincho, yet I might prefer the relaxed pleasures of Coconot's *Cosa Astral* (Bcoredisc), where Pablo Díaz-Reixa records on cassette for a tapeworm, searches for a true path, and finds flowers while wandering amid thousands of eyes. On the brilliantly titled *My CD* (Human Ear), Nite Jewel — a.k.a. Ramona Gonzalez — charts boundless bedroom studio realms: I like how "Weak 4 Me" suggests Mr. Bill singing for Arthur Russell, and how "What Did He Say" rediscovers Nu Shooz, only to let that group's 1980s electropop sink to the bottom of a sonic pool. Look for these recordings, Tim Hardin's tender *1* (Water), the robot mini-symphonies of Pierre Bastien, and more in my monthly Playlist, in the Noise blog. www.sfbg.com/blogs/music

WEDNESDAY FEB. 4

FILM

Razzle Dazzle: The Lost World
Having shown anyone who cared or dared to look that we've been star spangled to death, Ken Jacobs is more than qualified to give us the old razzle dazzle. That's what he does in a video of the same name that kicks off SF Cinematheque's promising spring season. *Razzle Dazzle* reinvents a minute-long 1903 Thomas Edison short depicting an amusement park attraction. Round and round and round this vision goes, staring with increasing horror at the 20th century (it would be a mistake to assume that the subtitle refers to the world onscreen), yet remaining zesty — to paraphrase Jacobs — all the while. Critic Nathan Lee saw gargoyles, broken limbs, Francis Bacon agonies, rivers of spilled strawberry milkshake, and Caspar the Friendly Ghost in this movie. What will you see? **(Johnny Ray Huston)**

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THURSDAY FEB. 5

MUSIC

Bare Wires

A power trio that looks like it stepped out of a time warp from the 1970s, Bare Wires is rapidly perfecting its crisp, no-bull garage punk, reminiscent of the Stooges on too much caffeine and other stimulants. The crisp rhythm section — bassist Paul Keelan and drummer Erin Emslie — creates a solid backbone for guitarist-vocalist Matthew Melton's licks and machine-gun solos, as well as his earnest respect for melody. Fist-pumpers like "Go Away Frankie" and "Runaway Heart" signal the effortless cool that undoubtedly saturates the group's first full-length, *Artificial Clouds*, due out soon on Tic Tac Totally. **(L.C. Mason)**

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EVENT/LIT

"The Demotion of a Planet, and Hate Mail from Third Graders"

Neil deGrasse Tyson's slightly scary collection of astronomical neckties includes one that is designed so that eight planets are in full view, while Pluto is obscured by the knot. In *The Pluto Files: The Rise and Fall of America's Favorite Planet* (W.W. Norton, 194 pages, \$23.95), Tyson shares a photo of that clothing item and — perhaps more important — his experiences bearing the brunt of pro-Pluto rage for his role in Pluto's downgrade to dwarf-planet or comet status. As the director of the American Museum of Natural History's Hayden Planetarium, Tyson invoked the wrath of elementary school students everywhere when the site reclassified Pluto. He provides an ideal entry to an astrophysical exploration of Pluto's peculiar relationship to America and Disneyland — realms sometimes difficult to tell apart. **(Huston)**

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MUSIC/VISUAL ART

"Every Sound You Can Imagine"

The convergence of experimental sound, music, and visual art is explored in New Langton Arts' "Every Sound You Can Imagine." Guest curated by critic, theorist, and regular *Artforum* contributor Christoph Cox and collector Robert Shimshak, the exhibition deals with the evolution and deterioration of musical notation, with an emphasis on contemporary forms. Mind-boggling, I know. The lineup of over 70 composers and artists, including Karlheinz Stockhausen and Philip Glass, demonstrates music's ability to challenge or transcend cultural barriers as it manifests in a modern-day world of computer ubiquity. **(Andre Torrez)**

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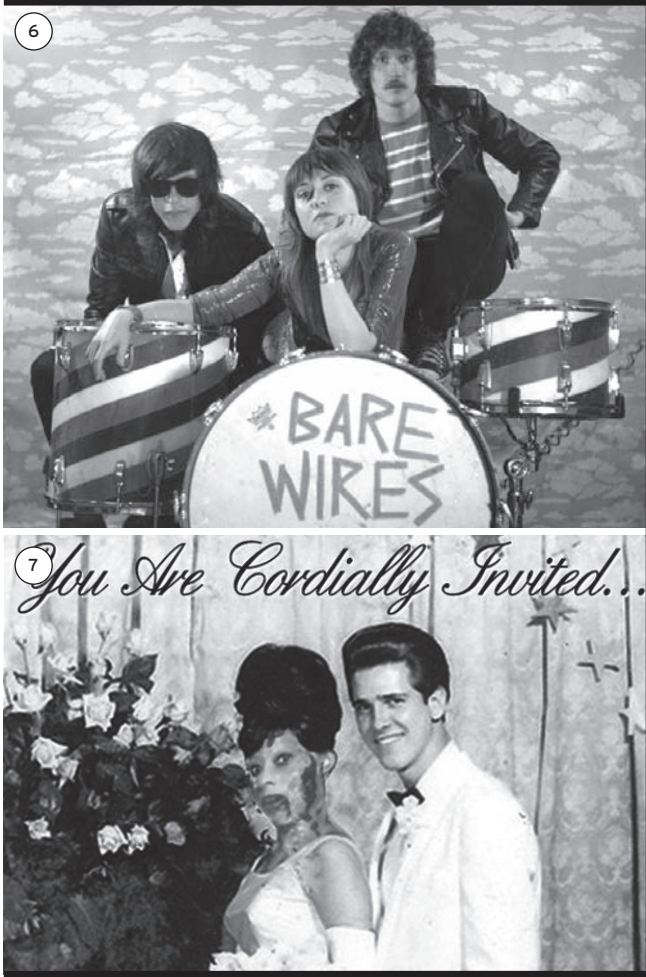
FRIDAY FEB. 6

MUSIC

"Love Bites Pop Rocks: LGCSF Sings Top 40 Hits of Bitterness and Betrayal"

Are you one of those lovelorn drifters whose stomach turns inside out at the sight of a happy couple strolling toward you? Do you find yourself wishing you could shoot them with lasers from your eyes? Is Valentine's Day the equivalent of a descent into hell for you? Fear not! You will be in good company at the Lesbian/Gay Chorus of San Francisco's sixth annual anti-Valentine's Day concert: "Love Bites Pop Rocks." The group's take on tunes of bitterness and betrayal, by purveyors of pop like Dion, Madonna and Cher, will be a Band-Aid on your little black heart. Check out the special adults-only performance on closing night to put extra pep in your misanthropic step. **(Mason)**

8 p.m. (also Sat/7 and Feb. 13),
\$15–\$30



Women’s Building
3543 18th St., SF
(415) 794-4076
www.lgcsf.org

CLUB/EVENT

Zombie Prom
If you ever watched *Carrie* with the wish that all proms should be so blood-drenched, secretly rooted for the Dead rather than Shaun, or you just look bitchin’ in that corpse-paint you saved from your black metal days — then Zombie Prom is the dance party for you. Do the undead hustle or the brain-eating boogie to the spooky strains of DJ Sage and the “zombie cabaret” stylings of Victoria and the Vaudevillians; salivate over the still-limber limbs of the Living Dead Girlz; and revel in the blood-curdling burlesque of hosts Hubba Hubba Revue. Prizes will be awarded to a lucky Prom King and Queen, and who knows, maybe there’ll be a bucket of blood in the bargain. **(Nicole Gluckstern)**

9 p.m., \$6–\$10
DNA Lounge
375 Harrison, SF
(415) 626-1409

www.dnaloounge.com
www.hubbahubbarevue.com

SATURDAY
FEB. 7

EVENT

Chinese New Year Parade
This lunar new year, Chinatown’s set to stage a lavish spectacle celebrating the Year of the Ox. Firecrackers, gorgeous floats, and glittering costumes promise to make SF’s most prominent Chinese New Year procession a sight to behold — even if the event’s staid official name, the Southwest Airlines Chinese New Year Parade, does considerably less to bewitch the mind and bedazzle the senses. Along with the inflated, Teletubbal Olympic mascots of Beijing 2008 (Editor’s note: *five*, bitches! Screw having just one!) and the newly coronated Miss Chinatown and her court of assorted lovelies, the fanfare and hullabaloo includes dozens of colorfully costumed animals and more than 100 procession units. **(Danica Li)**

5:15–8 p.m., free
Market and Second St.
to Kearny and Jackson, SF



The stories are funny, dark, and not for the kiddies before bedtime.

(415) 986-1370
www.chineseparade.com

MUSIC

Tim Sweeney and Mike Simonetti
For those inclined to get cosmic, Tim Sweeney’s influential WNYU radio show, “Beats in Space,” is a planet-size gem. If Radioslave can rock Corey Hart’s “Sunglasses at Night” at the end of a set, there’s no reason why Sweeney can’t kick one off with Greg Kihn, especially since he’ll go on to place new tracks by the Junior Boys and Todd Terje next to electronic ice crystals from the 1990s (DMX Krew), the ’80s (Klaus Nomi, the Passions, Soft Cell, John Carpenter’s 1983 theme for *Christine*) and the late-’70s (Suicide). Tonight, he joins forces with Italians Do It Better figurehead Mike Simonetti — do what you want with your hands in the dark. **(Huston)**

With Jenó, Conor,
and Ryan Poulsen
Paradise Lounge
1501 Folsom, SF
(415) 252-5017

www.paradisesf.com

CLUB/MUSIC

Debaser’s Riot Grrrl Valentine’s Party
“Why are all these spoiled white people whining so loudly at me?” was my basic reaction to 1990s alternative rock. The Clinton years should have had everyone shooting sunshine tattoos out the ass-end of a keening guitar. Instead, we were treated to a bunch of heads like a hole wanting the most cake while fussing over their purple-teddy-bear-devoted fanzines. Oh, the manufactured drama. Nobody loved them! And then, Rwanda. Oddly, nostalgia has made this self-centered situation fun — and by narrowing its ’90s focus to rock, Debaser has become the most successful monthly attempt to resurrect that ill-starred decade in clubland. (We still await, on glittered tenterhooks, a glorious all-boy band tribute night to come slouching from some Epcot Gomorrah.) Debaser’s annual pre-Valentine’s hoot features flannel hearts, riot grrrl lust, and an appearance

by super-spaz Vice Cooler. The best babydoll dress wins a Hole 12-inch — paradoxically, kind of the opposite of riot grrrl. Courtney Love it or leave it, losers. **(Marke B.)**

10 p.m., \$5
(free with babydoll dress)
Knockout
3223 Mission, SF
(415) 550-6994
www.myspace.com/debaser90s

VISUAL ART

Christian Houge: “Arctic Technology”
For those seeking communion with the deity in some primal arctic land of ice, we recommend a hearty jaunt to the Norwegian island of Svalbard, located roughly between Greenland and the North Pole. But for the more mild-mannered among us less inclined to venture where spit goes *clink*, an exhibition of photographer Christian Houge’s arctic panoramas will do. Svalbard, a prominent hub for taking astronomical, meteorological, and climate measurements,

CONTINUES ON PAGE 16 »



(1) Nite Jewel (see “Playlist”); (2) Coconot (see “Playlist”); (3) *Petrol Pump in Moonlight* by Christian Houge (see Sat/7); (4) still from Ken Jacobs’ *Razzle Dazzle* (see Wed/4); (5) still from *Screenplay* by “Every Sound You Can Imagine” contributor Christian Marclay (see Thurs/5); (6) Bare Wires (see Thurs/5); (7) invite to *Zombie Prom* (see Fri/6); (8) Tim Sweeney (see Sat/7); (9) Jonathon Keats and the front cover of *The Book of the Unknown* (see Tues/10)

COCONOT PHOTO BY OLIVER FAIG;
TIM SWEENEY PHOTO BY TIM
SOTER; JONATHAN KEATS PHOTO
BY JEN DESSINGER

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PERFORMANCE 08_09

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—Wilborn Hampton, *New York Times*



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PHOTO: JOSE JORGE CARREON

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—Wendy Perron, *Dance Magazine*



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\$30 Regular, \$25 Mem/Snr/Stu/Tea

TIX/INFO: 415.978.ARTS OR WWW.YBCA.ORG

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PHOTO: SAKAE OGUMA, KASUJI SAKA

THE SAN FRANCISCO BAY GUARDIAN PICKS

<p>Still from the peerless <i>Pootie Tang</i> (see Mon/9)</p>	
<p>PICKS CONT>></p> <p>draws scientists from all over the world because of its pristine location and relative isolation. Houge’s exhibit focuses on the strange steel colossi — looming power poles, metal satellite dishes of planetary proportions, and other gigantic technological installations — that mark its landscape. (Li)</p> <p>Through March 21 4–6 p.m., free Hosfelt Gallery 430 Clementina, SF (415) 495-5454 www.hosfeltgallery.com</p>	<p>century and surely one of the most deserving of its cult status. First-time viewer? Your mind will reel. Blame the magical convergence of star Lance Crouther (whose unintelligible dialogue is still totally quotable), writer-director Louis C.K., producer Chris Rock (who also plays multiple roles), and co-stars like Wanda Sykes (Biggie Shorty FTW!) for this thoroughly nonsensical masterpiece. And then thank them! Sa da tay! (Cheryl Eddy)</p> <p>Midnight, \$9 Red Vic Movie House 1727 Haight, SF (415) 668-3994 www.redvicmoviehouse.com</p>
<p>MONDAY FEB. 9</p> <p>EVENT/LIT</p> <p>CODEx Book Fair Ancient humans wrote on any flat surface that would display their thoughts, fears, and tall tales, until they invented paper to record things like death, taxes, and various religiousities. Then they began binding the pages together, and thus the book was born. Today, books can be found everywhere, from libraries to the gutter to the BART seat next to you, but not all are created equal. The three-day biennial International Codex Book Fair has helped elevate bookmaking to an art form. It unites over 100 world-renowned bookmakers who have devoted their lives to creating readable gems. Book snobs and casually literate citizens alike will get weak at the resulting vast display of handmade tomes. (Mason)</p> <p>12:30–6:30 p.m. (also Tues/10, 12:30–6:30 p.m. and Wed/11, noon–4 p.m.), \$5–\$15 ASUC Pauley Ballroom, UC Berkeley campus Telegraph and Bancroft, Berk. (510) 849-0673 www.codexfoundation.org</p> <p>FILM</p> <p>Pootie Tang There’s no shortage of midnight movies in this town, but there’s always room for more, particularly when a creative twist is involved. The Red Vic’s monthly series aims to lure the crazies into the theater exclusively on full-moon nights. You’ll need to be suitably loopy for 2001’s sort-of Blaxploitation homage <i>Pootie Tang</i>, which is one of the weirdest films made in the 21st</p>	<p>TUESDAY FEB. 10</p> <p>LIT</p> <p>Jonathan Keats: <i>The Book of the Unknown</i> Jonathon Keats’ first novel, 1999’s <i>Pathology of Lies</i>, about an unrepentant, incestuous killer in San Francisco who mails pieces of her victim to the subscription base of her magazine, catapulted Keats from journalist to renowned fiction writer. Nine years have passed, and Keats has been lurking among us as a conceptual artist, essayist, and science writer, vexing the modernists with hybrid wit and classical charm.</p> <p>8 p.m., \$10–\$12 Jewish Community Center of San Francisco 3200 California, SF (415) 292-1200 www.jccsf.org</p> <p>The <i>Guardian</i> listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.</p>
	<p>LOCAL ARTIST: Josh Hagler</p> 
	<p>TITLE <i>Golgotha</i> (72 by 108 inches, oil on canvas) BIO Josh Hagler has exhibited artwork in galleries in London, Toronto, New York City, Los Angeles, and the Bay Area. He is the recipient of the Wildgift Movement Grant. In the spring of 2010, he will have his first European solo exhibition at Galerie Raphael in Frankfurt, Germany. SHOW “72 Virgins to Die For,” Thurs/5 through March 1 (reception Thurs/5, 6–9 p.m.). Frey Norris Gallery, 456 Geary, SF. (415) 346-7182, www.freynorris.com WEB www.joshuahagler.com, www.joshuahagler.blogspot.com</p>

music

Chem class? Fucked Up, left, keep on keeping on — divergent musical likes and dislikes aside. Also playing this week: Wu-Tang samurai RZA, center, and Purple City indie-rapper P.O.S., right. Don't pause — ever.

FUCKED UP PHOTO BY DAVID WALDMAN; P.O.S. PHOTO BY JEFF LUGER



Married with band

By Kimberly Chun

> kimberly@sfbg.com

SONIC REDUCER

They play together yet dislike each other — that's Fucked Up. Literally. The Toronto legends of hardcore — add as many "post-"s as you like to that descriptor — and their grew-up-together-but-grew-apart relationship may sound like the tale of so many other long-running rock bands, sticking it out for the big checks, groupies, coke binges, and Courvoisier. Instead the Fucked Up folks appear to be more interested in putting together albums that will stand up against the punk singles on Kill by Death and Dangerhouse that made major indents in their consciousness.

"We were obsessed with those records and wanted to put ourselves in that continuum," says vocalist Pink Eyes, a.k.a., Damian Abraham, 29, sometime TV writer, onetime-reality TV star ("There were some choice moments of me going record shopping juxtaposed with my wife eating a cheap hotdog on the street, me going to an expensive dinner and her going home and doing laundry," he says of *Newly Wed Nearly Dead*),

and frothing, rabid record collector. Eventually, he adds, "we realized that as much as we don't get along and hate being on the road together, this is the most exciting, most creative thing that any of us will ever do. So we'll see how it goes."

For their trouble, the group managed to make one of the best rock, punk, or what-have-you releases of '08 with its second full-length, *The Chemistry of Common Life* (Matador).

But all that's natural, normal, and Fucked Up. "We've been a band a long time," confesses Abraham. He's known guitarist Mike Haliechuk, a.k.a., 10,000 Marbles, for about 14 years — since they were 16 — and grew up in the same neighborhood, played in bands, or shared radio shows with the rest. So does familiarity breed hatred? "A lot of us don't have any shared interests anymore," the vocalist says by phone on the way to a New Orleans show. "But we're still held together by this thing that is Fucked Up."

After all, "I'm diagnosed with mental problems," Abraham continues with the barest hint of mirth. "But I think there are several people who have *undiagnosed* mental problems. So we have a bunch of people who are undermedicated and one guy who is overmedicated. People who

have crippling record-buying addictions and people who have crippling tastes in techno.

"We *do* all like sushi."

That search for commonality had to happen after the combo's first album, *Hidden World* (Jade Tree, 2006), which made Fucked Up "transition into a quote-unquote real band," explains Abraham. "Prior to that we did a band that was mainly putting out 7-inches and playing the odd show, but then we put out *Hidden World* and we had the responsibilities of touring and actually playing full-length shows! It wasn't just kids paying to see a show — it was kids paying to see *us*, which we weren't really used to before that."

With *Chemistry* the members all retreated to their corners to work on lyrics and music separately. "No one person's voice silenced any one else's," Abraham says. "I think it was a survival method." The result was a kind of call and response between extremely different makers, a strategy that resolved into a shockingly rich recording that draws from the clean, epic qualities of classic rock as well as the bodyslammings of hardcore.

"From my perspective [*Hidden World*] was about identifying social ills," offers Abraham, "and this record was more about trying to understand those social ills, trying to accept and work with the world around us, the

forces of nature, government, and religion especially."

And in some ways, among the resonant instrumentals and pummeling rock-outs — music that scrambles the "conventions of punk," as Abraham puts it, much like the sound of Mind Eraser, Cold World, and No Age — *Chemistry* is about the search for that hard-won community among hardheaded, hardcore individuals. Call these anthems of a kind of togetherness for lone wolves who might wear "Jesus Should Have Been Aborted" T-shirts. "Hands up if you think you're the only one," the frontman hollers during "Twice Born." The response: "We all got our fucking hands up!"

Still, the fights over the van radio must be monumental. "Mike is the techno fan," Abraham says. "It's unfortunate because he's very persuasive and he's convinced several other members of the band to like it too. I'm resistant, as well as Jonah [Falco, a.k.a., drummer Guinea Beat]. All I can say is thank god for the invention of personal music players."

FUCKED UP

Sun/8, 8 p.m., \$13
Independent
628 Divisadero, SF
www.theindependentsf.com

LOVE TO HATE YOU, BABY

FICTION FAMILY

Switchfoot's Jon Foreman plus Nickel Creek's Sean Watkins equals dreamy pop. Thurs/5, 8 p.m., \$20. Independent, 628 Divisadero, SF.
www.theindependentsf.com

FORTUNE RECORDS SHOW

The local label gets down with new CDs by Trevor Childs and the Beholders, Hey! Brontosaurus, and Cyndi Harvell. Fri/6, 9 p.m., \$10. Bottom of the Hill, 1233 17th St., SF
www.bottomofthehill.com

RZA

Wu-Tang's five-year-planner breaks out his latest digi-snack, the *Afro Samurai Resurrection OST* soundtrack (Wu Music/Koch). Sun/8, 8 p.m. doors, \$20-\$26. Mezzanine, 444 Jessie, SF
www.mezzaninesf.com

P.O.S.

The Minneapolis rapper takes his blend of rock and hip-hop up a notch to *Never Better* (Rhymesayers). Mon/9, 9 p.m., \$10. Bottom of the Hill, 1233 17th St., SF
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doors 7:30
\$13

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doors 7:30
\$15

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Watch their steps

The Amazements marvel with storytelling, a skate anthem, and fearsome songs

By Michael Harkin
> a&cletters@sfbg.com

Drummer Liam Morrison's bandmates in the Amazements — Brendan, his guitar-playing brother, and Elon Etzioni, vocalist and bassist — could be heard jamming a symphonic-sounding Laibach track in the background when he picked up his phone in Los Angeles. It only got more peculiar from there: the Amazements ended up reeling off more funny, bizarre anecdotes than most groups ever accumulate in their lifetime.

For instance, there's the incident when the Cobra Snake guy showed up to one of the ensemble's shows: "He didn't take any photos ... he just left!" Brendan explained. "Either he was intimidated or really unaware." Conversely, they were once photographed by Mick Rock — but never got to see the shots.

In any case, no photo can do justice to the band's dynamic, which, musically and in conversation, is tight-knit and eccentric. They quietly, relentlessly rib one another through the entire interview, and their music — a fanged and crazed take on garage-rock tradition in the James Williamson-era Stooges sense — seems born of an understanding that's taken years to sediment. Each of them are quite young — Etzioni and Brendan are 22, and Liam is 20 — but they started playing together as preteens way back in 2001, making what Liam described as "crappy improvised stuff" based around

three-chord structures.

They eventually ventured into "song" territory and arrived at a crossroads when they were hired — through Etzioni's dad, Marvin, a member of 1980s group Lone Justice — to play an instrumental for a record by country vocalist Grey Delisle, who required a "raw garage rock" sound for one of her songs. Such straight-shootin' session work wasn't really the Amazements' thing, however, as their unabashed reverence for some heavily varied sonic touchstones makes clear. As favorites, they name the Rolling Stones' *Tattoo You* (Virgin, 1981), L.A. rap station Power 106, and James Brown, whose "Get It Together" they give a possessed, clanging rendition live and on record. They're likewise fond of Three 6 Mafia: the Amazements can cover 12 songs by the Oscar-winning rap group, including a striking word-for-word version of "Side 2 Side."

An Amazements song sounds like little else: they feel Shaggs-y in their odd, homegrown sense of rock, but they definitely aren't making music in a vacuum. In fact, last year they curated and headlined four weeks of shows at Pehrspace, the up-and-coming downtown L.A. venue where, according to Brendan, the combo "arrived at performing pubescence." In 2006 they appeared in the *40 Bands 80 Minutes!* documentary, and as Etzioni mentioned, their appearance later got shouted out in Thurston Moore and Byron Coley's column for *Arthur* magazine.

Finally, after two years of work, they're now within inches of completing their first full-length, soon to be released by Peter's Pool Boys. "We're trying to make a masterpiece!" exclaimed Liam — a claim that, judging by what I've heard, will likely be fulfilled. According to the group, one of the record's most fearsome songs, "Time Anus," is a "skate anthem in Colorado" due to its inclusion in a boarding vid put together by Etzioni's cousin, Connor MacLeod.

"Watch Your Step," meanwhile, was born of a bewildering, improvised Etzioni vocal over a short, looped sample from the tail end of curio-funk number "Tutti Fruit," and where the original "Step" was distorted with disorienting effect — "Some frequency in the loop made people nauseous and feverish," Brendan said — its finished form pairs a frenzied, devolved-sounding rap with totally wired peals of pitch-shifted guitar. It's anomalously awesome.

If the album's not done by tour, the Amazements will have home-made CD-Rs for purchase at their shows, which will be well worth picking up. They don't get to play out of town that often, so roll by a gig and get your head hammered onto their proverbial stick. **SFBG**

AMAZEMENTS

With Hungry Ghost, Sad Horse, the Sandwiches
Fri/6, 9 p.m., \$5
Argus Lounge
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www.arguslounge.com

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540 Valencia, SF
blondiesbar.com



Maybe we're amazed: Three 6 Mafia, the Stones, and James Brown all find their way into the anomalous rock of the Amazements. | PHOTO BY SAM LUBICZ



PHOTO BY TRACEY TAYLOR

SERENE DREAMS:

SCOPING OUT GEORGE EVELYN'S NIGHTMARES ON WAX RUMINATIONS

Leeds, U.K., native and Ibiza, Spain, resident George Evelyn has recorded lush and laidback beats for two decades as Nightmares on Wax. As British tastemaker label Warp's longest-serving artist, he's shared space on their roster with Autechre, Aphex Twin, and Squarepusher. But in stark contrast to his labelmates' hectic, densely layered electronic productions, Evelyn's music sonically embodies the phrase, "Let's just chill a moment." And despite his scary moniker, most of what Evelyn creates will induce sweet daydreams.

String pad— and Rhodes-soaked numbers like "Calling," from his sixth and newest album, *Thought So* (Warp, 2008), unfold methodically, weaving rich synth layers together with jazzy loops before a slow-burning beat drops down without fanfare. The result is soothing, headphone-friendly songs that stand out among electronic music's more conceited and bombastic projects.

Written mostly in an RV while moving from Leeds to Ibiza, *Thought So* rides on a broad variety of lazy beats and sumptuous songs that lounge comfortably at 84 beats per minute. "Moretime" is built on raw, funky loops that recall Cut Chemist or Quantic, while "Still? Yes?" meshes thick breakbeats and reggae snippets à la local beatmaster Romanowski. The aforementioned "Calling" also resembles Evelyn's most notable track, "Nights Interlude," from *Smokers Delight* (Warp, 1995). The former follows an almost identically melodious composition trajectory but drifts dangerously towards wanky smooth jazz before Evelyn reels it back in. This quality of sonic consistency and balance has obviously bolstered NOW's longevity.

Evelyn and Kevin Harper conceived NOW in 1988. Harper split a few years later before *Smokers Delight* became one of the most successful downtempo chill-out albums ever. Like other mid-1990s trip-hop material by Massive Attack, DJ Shadow, or Mighty Bop, NOW's blueprint encompassed thick dub bass, hip-hop drum programming, soulful loops, samples, and velvety keyboard embellishments. So does it still sound as fresh 15 years later?

In Evelyn's hands it does. He has evolved and enlisted great vocalists such as Chyna Brown, Ella May, Moez, and Ricky Ranking, several of whom appear on the recent album's best tracks. Evelyn and a full band including keyboardist Robin Taylor-Firth, guitarist Chris Dawkins, drummer Ize, and bassist Hamlet Luton touch down at the Independent Feb. 4 for a show that'll remind folks that slow-mo music is good for the soul. Let's hope they showcases gems such as "Damn" from 2006's *In a Space Outta Sound* (Warp) and the Rankin' toast "195 Lbs" from the latest full-length. **(Tomas Palermo)**

NIGHTMARES ON WAX

Wed/4, 9 p.m., \$15
Independent
628 Divisadero
www.theindependentsf.com

MUSIC



DETAIL OF MUSIC COMPONENTS

**WAVE YOUR HANDS IN THE AIR:
DEATH DISCO TOUR GIVES
US MIDI WET DREAMS**

Parisian hottie and Death Disco Tour headliner Arnaud Rebotini sports the slicked-back pompadour and vintage-shirted *ensemble* of a primo rockabilly daddy — right down to the fifth of Jack Daniels he usually stashes behind his onstage equipment — augmented by the handlebar mustache of a '70s porn star.

The music he makes, however, both as the vocalist with “frozen Balearic gay biker house” heroes Black Strobe and on his own as an analog electro-warrior in a laptop landscape, suggests more a canny backroom raver than a rhythm-and-blues or retro-disco traditionalist. Not to say that the rumble of souped-up engines and the salacious whir of Super-8 skin flicks don't stream through his ancient electronics, but he's definitely more about raising hands in the air than laying down steamy riffs.

Rebotini's last solo release, *Music Components* (Citizen, 2008), was a valiant and largely successful attempt to build an solid dancefloor set around analog fanboy fetish instruments like the Korg Monopoly, Juno 60, and TRs 909 and 808 — no laptops or external sequencers allowed. What emerged was a MIDI wet dream that stomped the jambox and inverted the Valerie and Ghostly International camps' Ableton-driven nostalgia formula — this man who looked like he walked right out of Can made actual music of the moment on his tinny machines.

Meanwhile, Black Strobe transformed from a witty electro-clash-like DJ-vocalist duo into a full-blown live four-piece, which, confusingly, will be performing a DJ set on the tour. Also on hand will be earnest acid-disco hipsters In Flagranti — but my dream of dreams would be for Rebotini, French king of the analog 808, to someday team up with Alexander Robotnik, Italian king of the acid-generating 303, for a mind-blowing all-night session of laptopless hiptwisters. Rebotini and Robotnik in 2010! (Marke B.)

DEATH DISCO TOUR

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Sat. Feb. 14, 7:30PM - The DEL WILLIAMS BAND, Blue & Lonesome, Homespun Rowdy \$18adv/\$20door
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SATURDAY, 2/14 · I ♥ THE UTAH · SHOW 9PM \$8
EL CAPITAN
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POLLO DEL MAR
Slacktone
The Pyronauts

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Festival for Freedom

» **PREVIEW** It doesn't take six degrees of separation to link the new breed of local bands performing at the University of San Francisco's Festival for Freedom benefit show. They're an interwoven clan of West Coast outfits with garage rock tendencies and psychedelic leanings. And they're just about all in each other's MySpace top eight. If I had to label, I'd consider the term "flower punks" for 'em. I mean, c'mon, San Francisco has a huge Haight-Ashbury legacy to live up to. So, in the spirit of hip-piedom and smiling on your brother, the undergrads from the university's Erasmus Community has decided to take on the cause of fighting modern-day slavery and is planning an immersion trip to Uganda and Rwanda, where they will focus their efforts on rehabilitating child soldiers.

This benefit show for that trip is a culmination of the group's efforts in social justice awareness and activism, combined with a dose of peacenik-punk rock. Taking the stage on campus: Ty Segall, Man/Miracle, and a very Birthday Party-era Nick Cave sounding Depth Charge Revolt, among others. The bands will bring the noise, so you should bring your bucks to help support this worthwhile cause for the marginalized children of Uganda. **(Andre Torrez)**

FESTIVAL FOR FREEDOM: USF BENEFIT FOR THE REHABILITATION OF UGANDAN

CHILD SOLDIERS With A Quantum Visionary, Depth Charge Revolt, Travis Hayes, Ghosttown Refugees, the Vox Jaguars, James Rabbit, Ty Segall, and Man/Miracle. Fri/6, 6:30 p.m., \$5-\$8. McClaren 250, Phelan Building, University of San Francisco campus, SF. (831) 588-3537

Music listings are compiled by Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 4

ROCK/BLUES/HIP-HOP

Cannons and Clouds Elbo Room. 9pm, \$6.
Coyote Grace, Kitchen Fire, Crooked Roads El Rio. 8pm, \$5.
Delta Spirit, Other Lives, Dawes Bottom of the Hill. 9pm, \$12.
Ari Herstand, Shanna Gilfix Hotel Utah. 9pm, \$8.
Meshuggah, Cynic, Faceless Slim's. 8pm, sold out.
Mighty Mike Schermer, Lara Price Biscuits and Blues. 8pm, \$15.
Nightmares on Wax, DJ Rueben Independent. 9pm, \$15.
Origami Ghosts Make-Out Room. 8pm.
Pamela Parker Climate Theater, 285 Ninth St; (415) 263-0830. 8pm, \$7-15.
"Rumble" Harlot, 46 Minna; <http://sonic-cliving.com/theowimag/rumble>. \$5. Bay Area Roller Derby Girl season kick-off with Ringers and Music for Animals, plus DJs Omar and Bagel Ted.
Brittany Shane, Francesca Lee, JJ Schultz Café du Nord. 9pm, \$10.

BAY AREA

Deeper, Tongues, Superfinos Uptown. 9pm, free.

"Redwood City Blues Jam" Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 7pm, free. With Tia Carroll

JAZZ/NEW MUSIC

Cat's Corner Swing Party Savanna Jazz. 9pm, \$10.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Neihardt and Alejandro.
Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Ben Marcato and the Mondo Combo Top of the Mark. 7:30pm, \$10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA
El Cerrito and Portola High Jazz Bands Yoshi's. 8 and 10pm, \$10-15.
Double Vision Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Gaucha, Mitch Marcus Session Amnesia. 8pm, free.

BAY AREA
Helladelics, Agapi Mou Ashkenaz. 8:30pm, \$10.

DANCE CLUBS

Afreaka! Attic, 3336 24th St; souljazz45@gmail.com. 10pm, free. Psychedelic beats from Brazil, Turkey, India, Africa, and across the globe with MAKossa and guest Mophono a.k.a. DJ Centipede.

CONTINUES ON PAGE 24 »

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THU 2/5 9PM \$6	AFRO-TROPI-ELECTRIC-SAMBA-FUNK AFROLICIOUS WITH DJs/HOSTS: PLEASUREMAKER, SENOR OZ WITH GUEST JEREMY SOLE <small>(AFROFUNK/KCRW/LA)</small>
FRI 2/6 10PM \$6-\$10	STASH MAGAZINE PRESENTS RAW SESSIONS FEAT. BAMBU, BEETIKI, J. BILLION, DA EVANGILIST, DJ STRATEGY, HOSTED BY EMASSIN <small>BEFORE 11 PM/\$10 AFTER/\$6 W/ COLLEGE ID</small>
SAT 2/7 10PM \$10	SPINNING 60S SOUL 45S SAURDAY NIGHT SOUL PARTY WITH DJS LUCKY, PHENGREN OSWALD, PAUL PAUL <small>(\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)</small>
SUN 2/8 9PM \$6	DUB MISSION: THE BEST IN DUB AND ROOTS & CLASSIC DANCEHALL WITH DJ SEP, J BOOGIE <small>(DUBTRONIC SCIENCE/OM RECORDS) & GUEST SELECTOR SHOCKMAN</small>
MON 2/9 9PM \$5	\$2 DRINK SPECIALS SONGS FOR SNAKES SCHANDE UNGLY WINNER
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WED 2/11 9PM \$6	ELBO ROOM PRESENTS THE SF INDIE WINTER SOCIAL FEAT. SOCIETY OF ROCKETS MOUNT VICIOUS CONTROL-R DJS MISSY & TED (BAGEL RADIO)

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2/28: STUNG (POLICE TRIBUTE)
3/05: SEX TYPE THING (90S COVERS)
3/07: PAT DINIZIO (OF THE SMITHEREENS)
3/08: MARCY PLAYGROUND
3/12: "HELL ON WHEELS TOUR" W/ VON IVA
3/17: ZOO STATION (U2 TRIBUTE)
3/27: SCISSORS FOR LEFTY
3/28: EVOLUTION (JOURNEY TRIBUTE)
5/05: IAN McLAGAN & THE BUMP BAND
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WED/4 DANCE CLUBS

CONT.>>

Damage Rickshaw Stop. 8pm, \$8. Dance party with Hot Challenge, Commodore 69, Danny White, and Dave Rose.

Deeper! Darker! More! Bar on Church. 9pm. With DJs Chip McClure and Ellen Ferrato.

Laser Blasters Set for Stun Madrone. 9pm, free. Vladimir Computin, J. Tonal, Ben Maybe, and Flying Skulls spin electro, hip-hop, rock, and more.

Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.

RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

THURSDAY 5

ROCK/BLUES/HIP-HOP

Bare Wires, Static Static, Fun Blood Hemlock. 9pm, \$5.

Eagles of Death Metal Fillmore. 8pm, \$20.

Fiction Family, Molly Jensen Independent. 8pm, \$20.

Heathrow, Smith Point, Flounder Red Devil Lounge. 8pm, \$8.

Heavenly States, Birds and Batteries, Geographer Rickshaw Stop. 8pm, \$12.

Hey Young Believer, Tebucky Jones, Dan Hubbard and the Humadors Hotel Utah. 9pm, \$6.

Hot Toddlies, Atom Age, Jokes for Feelings, King Pow Bottom of the Hill. 8:30pm, \$8.

Kenny Neal Biscuits and Blues. 8pm, \$16.

Never Knows Best, Over Vert, Short Hair, Hey Three Eyes Knockout. 10pm, \$5.

Scott Weiland, Color Turning Grand. 8pm, \$30.

BAY AREA

Sheppard's Krook Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.

"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Neihardt and Alejandro.

Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.

Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.

Stomp Jones Top of the Mark. 7:30pm, \$10.

BAY AREA

Ledisi Yoshi's. 8 and 10pm, \$22.

Kelly Park and friends Anna's Jazz Island. 8pm, \$10.

FOLK/WORLD/COUNTRY

Dark Hollow Band Atlas Café. 8pm, free.

Quinn Deveau Amnesia. 6pm, free.

Gomorrán Social Aid and Pleasure Club, Blue Bone Express, Elationists Amnesia. 9pm, \$7.

BAY AREA

Chuck Brodsky Freight and Salvage. 8pm, \$19.50.

Tony Mayfield Experience Starry Plough. 6pm, \$7.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, \$6. DJs Pleasurmaker, Señor Oz, and guest Jeremy Sole spin Afrobeat, Tropicália, electro, samba, and funk.

Bingotopia Knockout. 7-10pm, free. Bingo your ass off with Lady Miss Molly.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Funky Rewind Skylark. 9pm, free. DJ Kung Fu Chris and MAKossa spin funk, soul, reggae, hip-hop, and break beats.

Heat Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.

I Love the 90s Madrone. 9pm, free. Samala, Sonny Phono, and Mr. Grant spin Alanis, En Vogue, Nirvana, and other grunge-decade hits you hate to love.

Kick It Bar on Church. 9pm. Hip-hop with DJ Jorge Terez.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and



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2.21 Monophonics Frobeck

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LIVE SHOWS CALENDAR

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SATURDAY • FEBRUARY 14 • 2PM
**THE MASTER MUSICIANS
OF JAJOUKA**

This Moroccan group was introduced to the western world on *Brian Jones Presents the Pipes of Pan At Jajouka*, which was released two years after his death in 1969. Their music soon captivated a generation and led to seminal recordings with Ornette Coleman & The Rolling Stones. *Live Volume 1* is their first release in eight years. Don't miss this amazing show!

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FRIDAY • FEBRUARY 20 • 6PM
AUDRYE SESSIONS

This Oakland quartet's much-anticipated self-titled debut album is packed with propulsive rock songs & gentle, stripped-down tunes with ear-grabbing melodies. *Audrye Sessions* releases on February 17th!

SPECIAL EVENT!

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March 6, 2009, 6pm - 11pm, Emeryville
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PIN UP BABYCAKES
6-LATE | 21+ | \$5 after 9pm for burlesque performances, vintage burlesque films, and sexy merchandise!
www.pinupbabycakes.com
Artists: Alice Stribling, Jessica Whiteside (Tink), Tanem, Darling Propaganda, Emma Mount, David Perry, Molly Crabapple, Shaunna Peterson, Bombshell Betty, Kirsten Easthope,
Sponsored by Dollhouse Bettie.

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Sponsored by Dollhouse Bettie.

FRIDAY the 6TH
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and Bay Area Graffiti bool launch
Party- Free, with DJ's
Happy Hour Drink Specials
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SATURDAY the 7TH
**WAITING for the
APOCALYPSE:**
Launch Party - A Memoir of Faith and
Family book launch by Veronica Chater.
5pm - 9pm.

**Jeremy & Reeds 35th
Booty Shaking
Birthday Bash.**
9pm - 2am, Presented by Jeremy and
Reed. Nikita & Dirtyhertz Bringin' the
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SUNDAY the 8TH
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NEXT WEEKEND! SUN, FEBRUARY 15
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**LYKKE LI
WILDBIRDS & PEACEDRUMS**

TUESDAY, FEBRUARY 17
DOORS 7PM / SHOW 8PM • \$35.00
**SUSAN TEDESCHI
JAMES HUNTER**

SATURDAY, FEBRUARY 21
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SAT, FEB 28 • SUN, MARCH 1
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RAPHAEL SAADIQ

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MAGO DE OZ

FRIDAY, MARCH 6
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THUR 2/5 **BARE WIRES** 9PM \$5
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FRI 2/6 **RADEMACHER** 9:30PM \$7
THE AIMLESS NEVER MISS
THE BAD HAND

SAT 2/7 **CAMPO BRAVO** 9PM \$7
GOLDEN BOOTS
BLANK TAPES

SUN 2/8 **CITADELLE** 9PM \$6
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MON 2/9 **PUNK ROCK SIDESHOW W/** 10PM FREE
DJ TRAGIC & DUCHESS OF HAZARD

TUE 2/10 **GUITAR VS. GRAVITY** 9PM \$6
H IS FOR HELLGATE
ECHODRONE

WED 2/11 **DJ ZACH O** 9PM FREE

THUR 2/12 **TEMPO NO TEMPO** 9PM \$6
HAWNAY TROOF
GHOSTS ON TAPE

FRI 2/13 **THE RABBLES** 9:30PM \$6
THE AEROSOLS
ANDERSON CONGRESS

SAT 2/14 **VALENTINE'S DAY WITH** 9:30PM \$7
HUNX & HIS PUNX
DREAMDATE
SHANNON & THE CLAMS

SUN 2/15 **THE AMAZING EMBARRASONIC** 9PM \$6
HOT FOG

TUE 2/17 **WORLD RECORD NIGHT** 9PM \$8

Jamaican funk from rotating DJs.
Lacquer Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.
Rock Candy Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.
Toppa Top Thursdays Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.

FRIDAY 6

ROCK/BLUES/HIP-HOP

Amazements, Hungry Ghost, Sad Horse, Sandwiches Argus. 9pm, \$5.
Annie Bacon and Her O-Shen, Andy Friedman and the Other Failures, Company Blow Hotel Utah. 9pm, \$8.
Chris Cain Biscuits and Blues. 8 and 10pm, \$20.
Trevor Childs and the Beholders, Hey! Brontosaurus, Cyndi Harvell Bottom of the Hill. 9pm, \$10.
Coup de Ska Grant and Green. 9:30pm, free.
Forrest Day, Kapakahi, Still Time Great American Music Hall. 9pm, \$14.
40Love Red Devil Lounge. 8pm, \$10.
» Giant Squid, 16, Floating Goat, Mendozza Thee Parkside. 9:30pm, \$8.
Pimps of Joytime, Wicked Mercies Boom Boom Room. 9:30pm, \$15.
Rademacher, Aimless Never Miss, Bad Hand Hemlock. 9:30pm, \$7.
Raw Deluxe Pier 23. 10pm, \$10.
“Raw Sessions” Elbo Room. 10pm, \$8-10. With Bambu, Beetiki, J. Billion, Da Evengillest, DJ Strategy, and host Emassin.
Solid State Logic, Air Show Disaster, Stagnant, My Monster Slim’s. 8pm, \$13.

BAY AREA
Justin Ancheta Beckett’s. 10pm, free.
Grand Lake, Man/Miracle, Whispertown, No’s Uptown. 9pm, free.
Lagtime Jupiter. 8pm.
Masterpiece, Kane Aku Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 8pm, \$14.
» Social Distortion, Devil Makes Three, Black Tibetans Fox Theater, 1912 Telegraph, Oakl; www.ticketmaster.com. 8pm, \$32.50.
» “Stronger Together” Rose Street House of Music, 1839 Rose, Berk; (510) 594-4000, ext 687. 7pm, \$10-99 suggested donation. Benefit for hate crime survivor “Richmond Jane Doe” with Irina Rivkin, Pam and Jeri of Blame Sally, Andrea Prichett and Lisa Zeiler of Rebecca Riots, and more.

“The Temescal Experiment” Temescal Arts Center, 511 48th Ave, Oakl; (860) 983-0205. 8pm, \$5. With New Thrill Parade, Didimao, Prize Hog, Auricle, Jack O’ The Clock, and more.
UpTones, Hectic, Street Vendors, DJ OX La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 9pm, \$12.

JAZZ/NEW MUSIC

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Al Di Meola Yoshi’s San Francisco. 8 and 10pm, \$28.
“A Concert with Conversation with Fred Hersch” Community Music Center, 544 Capp; (415) 647-6015. 6pm, free.
Dirty Dozen Brass Band, Trombone Shorty and Orleans Avenue Independent. 9pm, \$22.
Happy Hour Jazz Quintet Red Poppy Art House. 8pm, \$12-15.

Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
“Johnny Foley’s Mad Pianos” Johnny Foley’s. 9pm, free. With Neihardt and Alex J.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
“Scott Amendola’s 40th B-Day Bash” Café du Nord. 8pm, \$20. With Charlie Hunter, Ben Goldberg, Ron Miles, Devin Hoff, John Shifflett, Jeff Parker, and more.
Lavay Smith Chez Spencer, 82 14th St; (415) 864-2191. 9:30pm, free.

BAY AREA
Ben Stolorow Trio Old Saint Hilary’s Landmark, 201 Esperanza, Tiburon; www.brownpaperticket-ets.com. 8pm, \$20.
B3 Bop Jazz Armando’s, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

Taylor Eigsti Hertz Hall, UC Berkeley, Berk; (510) 642-4864. 8pm, \$15-25.
John Scott Group Anna’s Jazz Island. 8pm, \$12.
Ledisi Yoshi’s. 8 and 10pm, \$26.

FOLK/WORLD/COUNTRY

Seth Augustus Revolution Café, 3248 22nd St; (415) 642-0474. 8pm.
Earl Brothers Plough and Stars. 9pm.
Jason Movrich and Mike Mulqueen Blarney Stone, 5625 Geary; (415) 386-9914. 9pm, free.
Nefasha Ayer Brava Theater Center, 2781 24th St; (415) 647-2822. 8pm, \$25.

BAY AREA
Jennifer Berezan Rudramandir, 830 Bancroft, Berk; (510) 486-8700. 8pm, \$25.

CONTINUES ON PAGE 26 »



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WEDNESDAY FEBRUARY 4 • 9PM \$10 (ROCK/POP)
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THURSDAY FEBRUARY 5 • 8PM • \$15 (COMEDY)
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SCOTT AMENDOLA’S 40TH B-DAY BASH FEATURING: **CHARLIE HUNTER, BEN GOLDBERG, RON MILES, DEVIN HOFF, JOHN SHIFFLETT, JEFF PARKER** AND MORE!

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MONDAY FEBRUARY 9 • 9:30PM • \$10/\$12 (INDIE)
GREG LASWELL JESCA HOOP

TUESDAY FEBRUARY 10 • 9:30PM • \$12/\$14 (BLUEGRASS)
SF BLUEGRASS & OLD-TIME FESTIVAL PRESENTS:

THE STAIRWELL SISTERS
BLACK CROWN STRINGBAND
MAD COW STRINGBAND

WEDNESDAY FEBRUARY 11 • 9:30PM • \$10 (ROCK)
ALL AGES

MADISON PARKWAY
(FEAT. KEITH VARON)

PINE AND BATTERY • PICTURE ATLANTIC
THURSDAY FEBRUARY 12 • 9PM • \$12/\$14 (BLUEGRASS)
SF BLUEGRASS & OLD-TIME FESTIVAL PRESENTS:

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FORTY-NINE SPECIAL

FRIDAY FEBRUARY 13 • 9:30PM • \$12 (ROCK)
ERIC MCFADDEN TRIO
THE NEW UP
GARRIN BENFIELD

SATURDAY FEBRUARY 14 • 8PM • \$15 (BLUEGRASS)
ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL:
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THE SQUARE DANCE
WITH **FOGHORN STRINGBAND**

SATURDAY FEBRUARY 14 • 8:30PM • \$13/\$15 (BLUEGRASS)
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THE SHUT-INS • KEMO SABE
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SUNDAY FEBRUARY 15 • 7:30PM • \$17 (ROCK/GUITAR)
ALL AGES

UPSTAIRS AT THE SWEDISH AMERICAN HALL:
ANDY MCKEE

SUNDAY FEBRUARY 15 9PM • \$10/\$12 (ROCK)
THE ESTATE

SOFA KINGS
TUESDAY FEBRUARY 17 • 8:30PM • \$10 (ROCK)

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WEDNESDAY FEBRUARY 18 • 8PM • \$10 (ROCK/POP) 18+
TAMARAMA (FEAT. JAY LYON FROM MTV’S “THE CITY”)

THURSDAY FEBRUARY 19 • 9PM • \$12 (INDIE/EXPERIMENTAL)

GRAILS
JAMES BLACKSHAW
ZAK RILES

TUESDAY FEBRUARY 20 • 9:30PM • \$10/\$12 (ROCK)

TRIPLE COBRA
VIN ROUGE
THE DOWNER PARTY

FRIDAY FEBRUARY 20 • 7:30PM • \$20 (AVANT-JAZZ/EXPERIMENTAL)

ALL AGES UPSTAIRS AT THE SWEDISH AMERICAN HALL:
AQUARIUS RECORDS PRESENTS:

THE NECKS
THE DRIFT

SATURDAY FEBRUARY 21 • 9PM • \$15 (BLUEGRASS)

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DJ Jules (1984)

SU **DJ ROOST UNO...**
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M **Monday Massacre**
Dj Shane-In-Blood & DJ RRRinkles & Guests “HEAVY”

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SUN 2/8 **BOLLYWOOD AND BEYOND W/ DJ GABRIEL & KARAOKE W/ PAUL** 10PM

MON 2/9 **DJ PUEBLO COLORADO** 10PM

TUE 2/10 **ALCOHOLOCAUST W/ WHATSHISFUCK, DJ SQUASH & DJ DIRTY SANCHEZ** 9PM


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FRI FEB. 6 OPEN 1PM	HONEY CIRCUIT Mod Rock/Power Pop Covers
SAT FEB. 7 OPEN 12PM	ISABELL’S BASEMENT w/ BLACKEYED DEMPSY
SUN FEB. 8 OPEN 10AM	SHITONES 3pm JASON ROBERTS 8pm
MON FEB. 9 OPEN 1PM	IPOD NIGHT Sign Up and DJ 20 Minutes All-Day Happy Hour \$10 Steak Dinner Special
TUE FEB. 10 OPEN 2PM	RON THOMPSON Bluesman Renowned, 9pm


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FRI/6 FOLK/WORLD/COUNTRY CONT>>

Kodo Marin Veterans' Memorial Auditorium, Avenue of the Flags at Civic Center, San Rafael; (415) 499-6800. 8pm, \$25-65.

Men of Worth Stone Hall, Benicia Historical Museum, 2024 Camel, Benicia; (707) 745-5435. 8pm, \$20.

Mighty Diamonds 19 Broadway. 9pm, \$25.

Chuck Prophet, Jerry Hannan, Jim Bruno Freight and Salvage. 8pm, \$19.50.

Watertower String Band, Squirrelley Stringband, Knuckleknockers, Cheyenne Starry Plough. 9:30pm, \$12.

DANCE CLUBS

Activate! Lookout, 3600 16th; 431-0306. 9pm, \$3. Face your demigods and demons at this

Red Bull-fueled party.

AsiaSF 10pm, free. Hip-hop.

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.

Bar Top Harry Denton's Rouge, 1500

Broadway; 346-7683. 8:30pm-2am, \$15.

Top 40 and house with DJs Andrew B and MajestiChris.

Brass Tax Amnesia. 8pm, free. DJs DingDong, Ernie Trevino, and Lil' Bear Hat spin house, breaks, electro, and hip-hop.

Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Chinese New Year Dance Celebration 1015 Folsom. 9pm, \$30. Ring in the Year of the Ox with Rootz vs. Murphy, Vibesquad, Pinch, martial arts demonstrations, lion dancers, and more.

City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.

Club Dragon Eight. 9pm-3am. A gay Asian dance club.

Club Hide 9pm-2am, free. Live music.

Club NV 10pm-3:30am. Hip-hop and salsa.

Matthew Dear, Monocle, Nikola Baytala Mighty. 10pm, \$10-12.

Desire Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.

Dirt! Madrone. 9pm, \$5. Morale, Kap10 Harris, and Shane King spin electro, crunk, booty bass, and other ass-shaking sounds.

Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.

Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.

Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

Flashback Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

Freaky Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.

Fuck Shack Beauty Bar. 10pm-2am. With Jefrodesiac and guests.

Harry Denton's Starlight Room 8:30pm, \$10. Dance bands plus DJ Dave Gillis.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Levende Lounge 6-10pm. Live performance by Acoustic Sneaky.

Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

M4M Fridays Underground SF. 10pm-2am.

Joshua J and Frankie Sharp host this man-tastic party.

Popscene vs. Loaded 10pm, \$10. With DJ Kim Ann Foxman of Hercules and Love Affair, a live set by Lilofee, and DJs Omar, Aaron, and Commodore 69.

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Strangelove Cat Club. 10pm, \$6. DJs Tomas Diablo, Joe Radio, Persephone, and Fact50 spin goth and industrial.

Weapon of Choice Paradise Lounge. 10pm, \$10. With Ed Solo, Keith Mackenzie, DJ Icon, Tamo, and more.

Whogās Club Six. 9pm, \$10. Soul and funk CD release party also featuring Weslester and Against the Grain.

SATURDAY 7

ROCK/BLUES/HIP-HOP

AC/Dshe, Total BS, Thunderbleed Slim's. 9pm, \$14.

Campo Bravo, Golden Boots, Blank Tapes Hemlock. 9:30pm, \$7.

"Club Feral" Thee Parkside. 9pm, \$5. Party for Cutter Photazine with Shannon and the Clams, Steve McQueen for a Day, Horsman, Wave and Particle, DJ Jizzy James, and Sergey.

Groundation Mezzanine. 9pm, \$24.

John Lee Hooker Jr. Biscuits and Blues. 8 and 10pm, \$22.

Hooks, Flexx Bronco, Nothing Cool El Rio. 10pm, \$7.

Hukahlx, Five Fingers of Death, Smokin' Roots Crew Thee Parkside. 3pm, free.

Lou Dog Trio, Little Bitches, Audiodub Red Devil Lounge. 8pm, \$12.

"Love MAPP Art and Music Showcase" New Door, 3075 21st St; local365sfcc@gmail.com. 7pm, free. With Kushmen, MarkStep Trio, and Surreal, plus an art sale and live art by Local365 Artists.

Moped Amnesia. 10pm.



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Dinner Tues-Sat 5:30p-10p

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TEMPLE

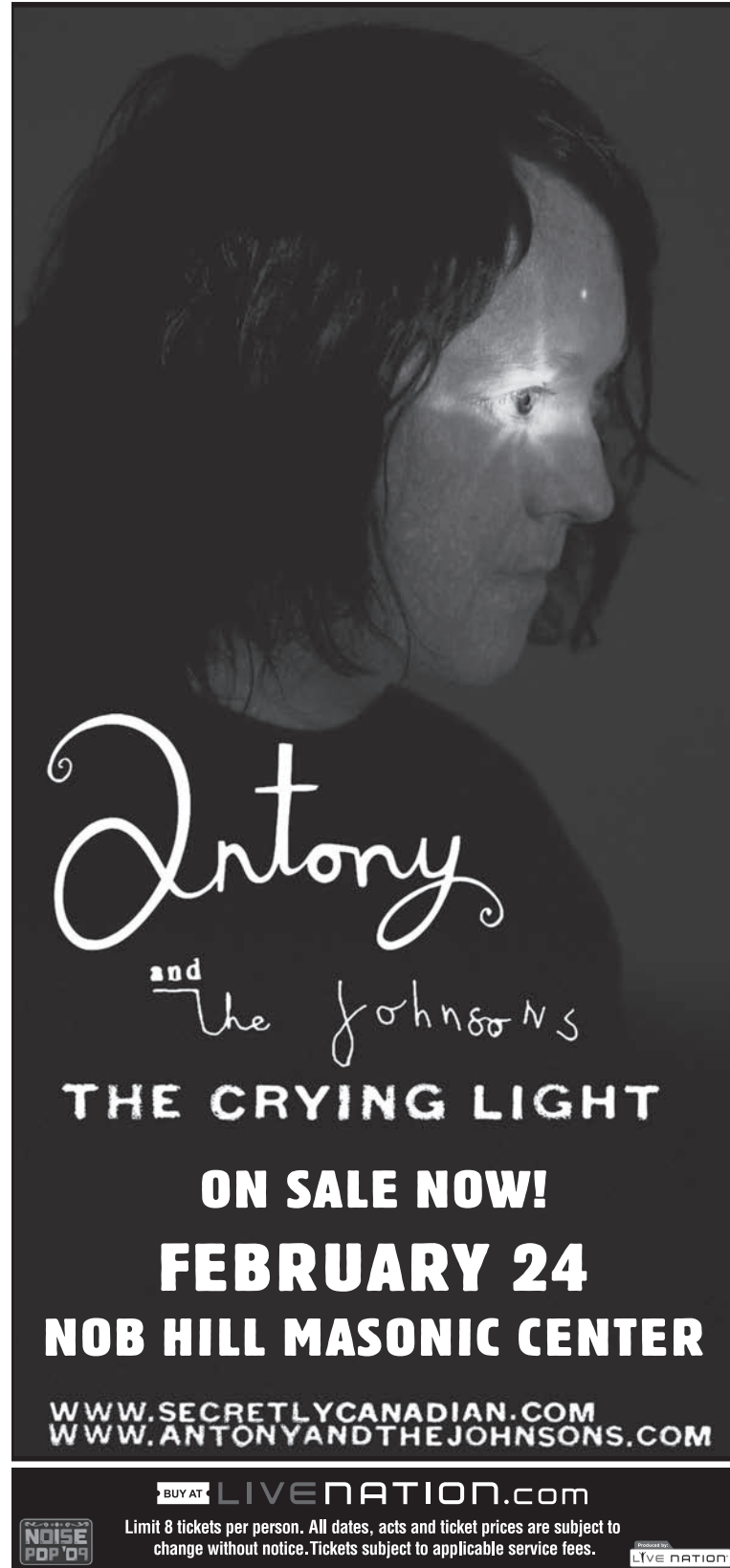
2.5 Thursday, Sulco
ANTHONY MANSFIELD
(Green Gorilla Lounge)

2.6 Friday, Soul Selections
JASK
(Soulfuric, Large, Thaisoul, Tampa)

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The Bird and the Bee

» **PREVIEW** For a band that has leased tracks to *Grey's Anatomy*, *Sex and the City: the Movie* (2008), and *Forgetting Sarah Marshall* (2008), the Bird and the Bee curiously still bear the burden of being just one buzz band among the ravenous, clamoring multitudes. Nonetheless, the duo's brand of frothy pop has gained traction among various species of photo-sphere hipsters.

According to their nonchalant MySpace bio, Inara George and Greg Kurstin met, hit it off over jazz standards, played a few, and then never looked back. An established producer, Kurstin has collaborated with artists running the gamut from Beck to Britney Spears. The Bird and the Bee's self-titled, 2007 Blue Note debut garnered attention for the pair, thanks to songs like "I Hate Camera," a capering, catchy track with glinting synths offset by playful electronic noodlings, The music, which the band itself has described as sounding like a futuristic 1960s American film set in Brazil, fuses Kurstin's retro inclinations and suave jazz accents with George's sweet sing-song to darling, almost uniformly excellent results. With George's bold Cleopatra chop and the twosome's taste for playfully kitschy promo pics, you can't say the kids lack style, either.

With the musical intelligentsia stroking their graying beards over the pass/fail results of the second album's litmus test, the consensus is that new record, *Ray Guns Are Not Just the Future* (Blue Note), delivers its bubbly pop goods with minimal deviation from what's already working. It'll all be up for examination at the Independent. **(Danica Lee)**

THE BIRD AND THE BEE With Obi Best. Mon/2, 8 p.m., \$15. Independent, 628 Divisadero, SF. (415) 771-1422, www.theindependentsf.com

Pimps of Joytime, Wicked Mercies Boom Boom Room. 9:30pm, \$15.
Serena Ryder Hotel Utah. 9pm, \$12.
Snake Plissken Quintet, Kyoshi Foster Band, Cuban Cigar Crisis Grant and Green. 9pm, free.
Understudies Rock-It Room. 10pm, \$10.

BAY AREA
Michael Franti and Spearhead, ALO, Solillaquists of Sound Fox Theater, 1912 Telegraph, Oakl; www.ticketmaster.com. 7:30pm, \$32.50.
Nate Holmes and the Blues Barons Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.
Jacques Ibula Beckett's. 10pm, free.
Kehoe, Mendoza Uptown. 9pm, \$18.
Mama's Cookin', Hillside Fire 19 Broadway. 9:30pm, \$15.
Volker Striffler and Don Bassey 851 Music Studio, 310 Military West, Benicia; (707) 747-0851. 4pm, free (reservations required).

JAZZ/NEW MUSIC

Al Di Meola Yoshi's San Francisco. 8 and 10pm, \$28.
Dirty Dozen Brass Band, Trombone Shorty and Orleans Avenue Independent. 9pm, \$22.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Fred Hersch Pocket Orchestra Herbst Theatre, 401 Van Ness; (415) 392-2545. 8pm, \$27-39.
"Johnny Foley's Mad Pianos" Johnny Foley's. 9pm, free. With Neihardt and Alex J.
Alex Kallao Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.

Pascal Bokar Band Savanna Jazz. 7:30pm, \$5.
Ricardo Scales Top of the Mark. 9pm, \$10.

BAY AREA
"Ed Reed Birthday Celebration" Anna's Jazz Island. 8pm, \$15.
Go Home Freight and Salvage. 8pm, \$19.50.
Hidden Jewel Band Dance Palace, 503 Fifth St, Point Reyes Station; (415) 663-1075. 8pm, \$16.
Ledisi Yoshi's. 8 and 10pm, \$26.
Lisa Mezzacappa's Before and After, Kasey Knudsen Septet Jazzschool. 8pm, \$15.

FOLK/WORLD/COUNTRY

Crooked Jades, Huckleberry Flint, Watertower String Band Noe Valley Ministry, 1021 Sanchez; (415) 454-5238. 7:30pm, \$20.
Jackstraw, Clampitt Family, Whiskey Puppy Café du Nord. 9pm, \$15.
Jeannie and Chuck's Country Roundup, Savannah Blu, Don't Look Back Atlas Café. 4pm, free.
Dave Lionelli and the Butter Band Plough and Stars. 9pm.
Nefasha Ayer Brava Theater Center, 2781 24th St; (415) 647-2822. 8pm, \$25.
"Ukelele Slam and Jam" Café International, 508 Haight; equalrice@yahoo.com. 7pm, free.

BAY AREA
Chus Alonso and Potaje Ensemble La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$14.
High Country, Mighty Crows, Alhambra Valley Band Starry Plough. 9pm, \$10.

Chris Waltz, Lee White, Jason Pollack Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10.

DANCE CLUBS

Bamboo Hut 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.
Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Beat Stroganoff Madrone. 9pm, \$5. Afro, hip-hop, breaks, and mashed-up funk with DJs Phleck, Gordo, Timoteo Gigante, and DJ \$hiek, plus guest MC Paulie Rhyme.
Bibi Club Six. 9pm, \$15. Benefit for the Middle Eastern Children's Alliance with NaR and DJs Emancipation, Masson, and Cheon, plus go-go dancing by Caroline Lund, Ms. Cherry Galette, and more.
» **Debaser** Knockout. 11pm, \$5. Wear your flannel and get in free before 11pm to this party, where DJ Jamie Jams and Emdee play alternative hits from the 1990s. This month, it's a riot grrrl-themed Valentine's party, with guest DJ Vice Cooler and a baby doll dress contest.
Kat DeLuna Space 550. 10pm, \$15-35. Presented by Club Papi Productions.
Digital Voda. 10pm-2am, free. Best of European house and electro.
Drunk and Horny Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.
Element Saturdays Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.
Everlasting Bass 330 Ritch. 10pm, \$5-10. Bay Area Sistah Sound presents this party, with DJs Zita and Pam the Funkstress spinning hip-hop, soul, funk, reggae, dancehall, and club classics.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
Gemini Disco Underground SF. 10pm, \$5. Disco with DJ Derrick Love.
Gun Club Paradise Lounge. 10pm, \$10. With Tim Sweeney, Mike Simonetti, Ryan Poulsen, Jen, and BT Magnum + Black Shag.
Magnet Lounge 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.
Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.
Moksha, Brian Stoltz, DJ Logic Mission Rock Café, 817 Terry Francois Blvd; www.mission-rockcafe.com. 10pm, \$15. Hard-hitting funk, rock, and drum 'n bass.
NS Presents Mighty. 10pm, \$10. House, soul, and funk with Scott K., Fred Everything, and Greg Yuen.
Rebel Girl Rickshaw Stop. 10pm, \$5. "Electroindierockhiphop" and 80s dance party for dykes, bois, femmes, and queers with DJ China G and guests.
Saturday Night Soul Party Elbo Room. 10pm, \$10. Sixties soul on 45s with DJs Lucky, Phengren Oswald, and Paul Paul.
Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.
Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.
Surya Dub Club Six. 9pm, \$15. Dubstep, ragga, reggae, global beats, and more with 2562 and Gaslamp Killer.

SUNDAY 8

ROCK/BLUES/HIP-HOP

Adolescents, Everything Must Go, Switchblade Riot Bottom of the Hill. 9pm, \$12.
Annihilation Time, ANS, Sabertooth Zombie, Futur Skullz, Wild Thing Thee Parkside. 5pm, \$8.
Citadelle, Tweak Bird Café du Nord. 9pm, \$5.
Fucked Up, Miko Milo Independent. 8pm, \$13.
Jason Movrich Ireland's 32. 7pm, free.
Funeral For a Friend, Sleeping, Emarosa, This is Hell Slim's. 7:30pm, \$15.
» **RZA, Pariah, DJ Radius, Who Cares, Element** Mezzanine. 9pm, \$26.

BAY AREA
Embers, Giant Squid, 16, Pegataur Stork Club. 9:30pm, \$7.
Laurence Juber Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 7 pm, \$20.
"Stronger Together" Rose Street House of

CONTINUES ON PAGE 28 »

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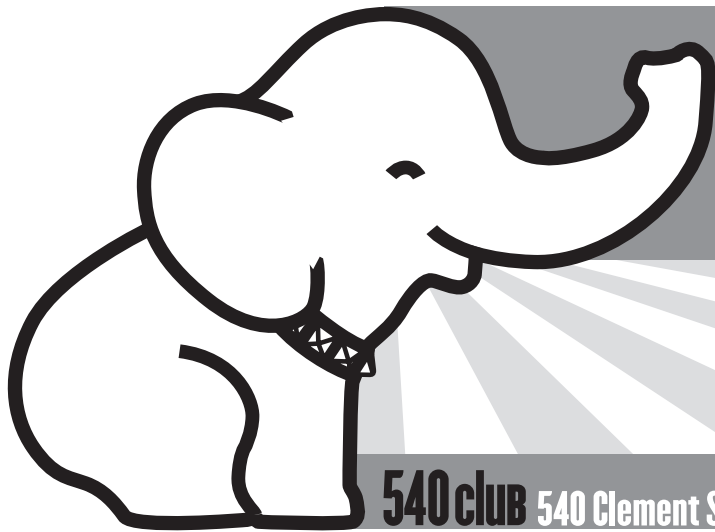
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FRI 2/6 9:30 pm \$10 \$8 students	REGGAE Bob Marley Birthday Celebration SISTER I-LIVE + RAZORBLADE, X SAMPLE, DOUBLE LION, MAJESTIC, RAS D, MAJOR P, LUV FYAH, RAS SOLDIER, ZION YARD
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SUN 2/8 3:00 pm \$6 adults / \$4 kids	"SOGGY SUNDAYS" KIDS' SHOW ASHEBA Celebrate Bob Marley's birthday with Asheba & the children!
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SUN/8 ROCK/BLUES/HIP-HOP CONT>>

Music, 1839 Rose, Berk; (510) 594-4000, ext 687. 7pm, \$10-99 suggested donation. Benefit for hate crime survivor "Richmond Jane Doe" with Irina Rivkin, Pam and Jeri of Blame Sally, Andrea Prichett and Lisa Zeiler of Rebecca Riots, and more.

☒ **Trash Talk, Two Gallants** 924 Gilman. 3:30pm, \$12. Benefit for the family of BART shooting victim Oscar Grant.

JAZZ/NEW MUSIC

Al Di Meola Yoshi's San Francisco. 2 and 7pm, \$5-28.

"International Guitar Night" Herbst Theatre, 401 Van Ness; (415) 242-4500. 7pm. With Pierre Bensusan, Benjamin Verdery, Cecelia Zabala, and Brian Gore.

Reasons for Moving Café du Nord. 8pm, \$12. Featuring Fred Frith, Larry Ochs, Darren Johnston, Devin Hoff, and Ches Smith.
Savanna Jazz Trio with Michael Jones Savanna Jazz. 7:30pm, \$5.

BAY AREA

Go Home 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. 7pm, \$16.

Ledisi Yoshi's. 2 and 7pm, \$5-26.

Pulse Brazil Anna's Jazz Island. 8pm, \$10.
Sons of Emperor Norton Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.

FOLK/WORLD/COUNTRY

Izvorino Icepick, Black Olive Babes Amnesia. 9pm, \$6.

BAY AREA

Claire Lynch Band, Julay Brooks and the Nightbirds Freight and Salvage. 8pm, \$19.50.
Tito y Su Son Jazzschool. 4:30pm, \$15.

DANCE CLUBS

Double Dragon Madrone. 8pm, free. BMoss and Emily throw down indie, punk, Britpop, soul, and hip-hop.

Dub Mission Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJ Sep, J Boogie, and Selector Shockman.

Honey Soundsystem Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

Gloss Sundays Lookout, 3600 16th; 431-0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar fuel this high-energy party.

Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.

Religion Bar on Church. 3pm. With DJ Nikita.

Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 9

ROCK/BLUES/HIP-HOP

☒ **Bird and the Bee, Obi Best** Independent. 8pm, \$15.

Cupids, Amazements, Pierre Le Robot Blondie's, 540 Valencia; www.myspace.com/duitonmondeisf. 9:30pm, free.

Greg Laswell, Jesca Hoop Café du Nord. 9:30pm, \$12.

POS, Sims, Mictlan + Lazerbeak = Hand Over Fist Bottom of the Hill. 9pm, \$10.

Songs for Snakes, Schande, Ugly Winner Elbo Room. 9pm, \$5.

JAZZ/NEW MUSIC

Martin Hayes and Dennis Cahill Yoshi's San Francisco. 8pm, \$20.

Lavay Smith Trio Enrico's, 504 Broadway; www.enricossf.com. 7pm, free.

BAY AREA

Mads Tolling Quartet Yoshi's. 8pm, \$12.

FOLK/WORLD/COUNTRY

Bucky Walters, Jimmy Chickenpants, Brothers Comatose Amnesia. 8pm, \$10.

BAY AREA

Nell Robinson and Red Level, Belle Monroe and Her Brewglass Boys, Rita Hosking and Cousin Jack Freight and Salvage. 8pm, \$19.50.

DANCE CLUBS

Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Manic Mondays Bar on Church. 9pm. With Djs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
94117 Madrone. 4pm, free. With board games,

BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Spiff Sessions Tunnel Top. 10pm, free. Djs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 10

ROCK/BLUES/HIP-HOP

Cradle of Filth, Satyricon Grand. 8pm, \$27.
Dead Ringers, Frankenstein LIVS, Two Timin Hussies Knockout. 9pm, \$6.
Eoto Red Devil Lounge. 8pm, \$12.
Fat Tuesday Band Biscuits and Blues. 8pm, \$15.

Guitar vs. Gravity, H is for Hellgate, Echodrone Hemlock. 9pm, \$6.
NOFX, Smoke or Fire, Kegels Slim's. 8pm, sold out.
Todd Snider, Keith Sykes Great American Music Hall. 8pm, \$21.

JAZZ/NEW MUSIC

Dave Parker Quintet Rasselas Jazz. 8pm.
Ricardo Scales Top of the Mark. 6:30pm, \$5.
Vince Lateano Trio Savanna Jazz. 8pm, \$5.

BAY AREA
Marco Benevento with Two Drummers and a Saxophonist Yoshi's. 8 and 10pm, \$10-16.

FOLK/WORLD/COUNTRY

Afrofunk Experience Elbo Room. 9pm, \$7.
Stairwell Sisters, Black Crown Stringband, Mad

Cow Stringband Café du Nord. 9:30pm, \$14.

BAY AREA
Sylvia Herold and Chuck Ervin Julie's, 1223 Park, Alameda; www.juliestea.com. 7pm, free.

DANCE CLUBS

Alcoholocaust Presents Argus. 9pm, free. Old school punk and other gems with Djs Alcoholocaust, Squash, and Dirty Sanchez.
Change the Beat Madrone. 9pm, free. Thug jazz and funk rock from around the world with Djs Centipede and Citizen Ten.
Drunken Monkey Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.
Rock Out Karaoke! Amnesia. 7:30pm. With Glennly Kravitz.
Womanizer Bar on Church. 9pm. With DJ Stephanie Phillips. **SFBG**

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<p><i>starts tonight!</i> Wed, Thurs, February 4, 5 HANK JONES TRIO with John Clayton & Clayton Cameron</p> <p><i>this weekend!</i> Fri, Sat, Sun, February 6, 7, 8 AL DI MEOLA</p> <p><i>next week!</i> Mon, February 9 MARTIN HAYES & DENNIS CAHILL</p> <p>Wed, Thurs, February 11, 12 MASTER MUSICIANS OF JAJOUKA featuring BACHIR ATTAR</p> <p>Fri, February 13 LESLEY GORE hits include "It's My Party," "You Don't Own Me" and many more!</p> <p>Sat, Sun, February 14, 15 Celebrate Valentine's Day with "THE SOUL QUEEN OF NEW ORLEANS" IRMA THOMAS Rare San Francisco Appearance</p> <p>Tues, February 17 MANNY MOKA & THE BAND ON FIRE</p> <p>Wed, February 18 REBECA MAULEON</p> <p>Thurs, February 19 KRISTIN HERSH of Throwing Muses - Solo</p> <p>Fri, Sat, Sun, February 20, 21, 22 JIMMY SCOTT & THE JAZZ EXPRESSIONS</p> <p>Mon, February 23 NORMA WINSTONE & DISTANCES</p> <p>Tues, February 24 Fat Tuesday Celebration with BAYONICS and special guests</p>	<p><i>tonight!</i> Wed, February 4 EL CERRITO & PORTOLA HIGH JAZZ BANDS</p> <p>Thurs, Fri, Sat, Sun, February 5, 6, 7, 8 LEDISI <i>this weekend!</i></p> <p>Mon, February 9 MADS TOLLING QUARTET <i>next week!</i></p> <p>Tues, February 10 MARCO BENEVENTO & TWO DRUMMERS AND A SAXOPHONIST featuring Skerik, Billy Martin and G. Calvin Weston</p> <p>Wed, February 11 DHAFER YOUSSEF ACOUSTIC QUARTET</p> <p>Thurs, February 12 JACOB FRED JAZZ ODYSSEY</p> <p>Fri, Sat, Sun, February 13, 14, 15 Celebrate Valentine's Day with PETE ESCOVEDO & FAMILY featuring Sheila E., Juan Escovedo and Peter Michael Escovedo</p> <p>Mon, February 16 Sweet Water Soul - CD Release FEMI</p> <p>Tues, February 17 MARCO BENEVENTO featuring Jeff Parker, Devin Hoff and Scott Amendola</p> <p>Wed, February 18 DAN ZEMELMAN</p> <p>Thurs, Fri, Sat, Sun, February 19, 20, 21, 22 RICHARD BONA</p> <p>Mon, February 23 RHONDA BENIN</p>
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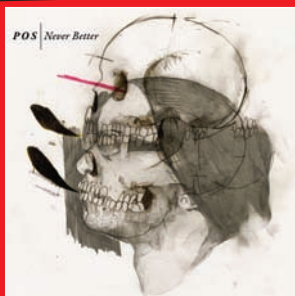


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FEB. 7 SATURDAY Jackstraw, Clampitt Family @ Cafe du Nord * Jeanie & Chuck's Country Roundup, Savannah Blu @ Atlas Cafe * Mighty Crows, High Country @ Starry Plough * **Original Crooked Jades Reunion**, Huckleberry Flint @ Noe Valley Ministry * The Earl Brothers, Gallus Brothers @ Peri's Silver Dollar

FEB. 8 SUNDAY Claire Lynch, Julay Brooks & the Night-birds @ Freight & Salvage * Devine's Jugband, Axelrod, Cary & Foss @ Make-Out Room

FEB. 9 MONDAY The Bucky Walters, Jimmy Chickenpants @ Amnesia * Belle Monroe and her Brewglass Boys, Nell Robinson & Red Level @ Freight & Salvage * Bluegrass Jam @ McGrath's Pub * Taco Jam @ Baja Taqueria

FEB. 10 TUESDAY Stairwell Sisters, Black Crown Stringband @ Cafe du Nord * Old-Time and Bluegrass Fiddle Tunes Jam @ SoCha Cafe

FEB. 11 WEDNESDAY The James King Band, Dark Hol-low @ Freight & Salvage * Montana Slim Stringband, The Bluegrass Revolution @ Plough & Stars

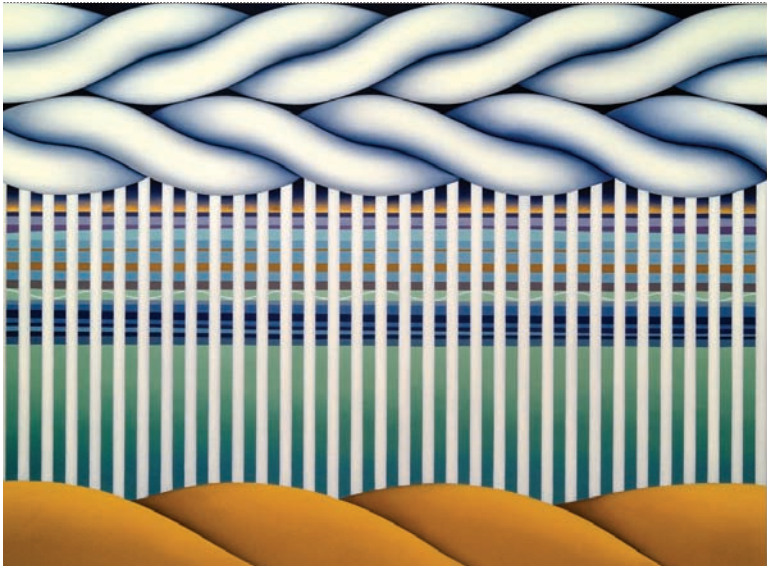
PLUS! LOADS OF SHOWS FOR ALL AGES FEB. 12-14

INCLUDING . . . FEB. 12 Foghorn Duo, Bill Evans & Megan Lynch @ Starry Plough **FEB. 13** Laurie Lewis, Tom Rozum and Friends, The Kathy Kallick Band @ Noe Valley Ministry **FEB. 14** KID'S SHOW w/ Gayle Schmidt and the Toodala Ramblers @ Randall Museum * John Reischman and the Jaybirds @ Freight & Salvage * Los Duggans, The Shut-Ins @ Cafe du Nord * and the **10TH ANNIVERSARY EXTRAVAGANZA** @ Swedish American Hall. Workshops, noon-4 p.m. * Bluegrass & Old-Time Revue, 4:30-6:30 p.m. * **Swing your honey at the** Square Dance with Foghorn Stringband, 8-11 p.m.

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“Takako Yamaguchi”

» **REVIEW** For anyone who has attempted to stare down one of Bridget Riley’s hypnogogic vortices or contemplated the point at which two color blocks mesh in a Rothko, Takako Yamaguchi’s recent set of paintings at Jancar Jones Gallery should produce some pleasantly familiar sensations. Upon entering the shoebox-size space, one sees five three-by-four-foot canvases that form a seemingly continuous horizontal vista of graduated lines and patterned strips done in earth tones and blues, with the occasional wink of metallic shimmer. (This panorama effect is offset when one realizes that an outlier has been sneakily hung in the back office area.)

Viewed individually, Yamaguchi’s warm bands of color and geometric repetition start to take on the cast of Southern Californian geography — oceanic expanse, suburban sprawl, and stretches of desert. Interlocking white donuts and intestinal curlicues suggest clouds; hills and waves roll ad infinitum; distant mountains have the repetitive crenulations of a side-scrolling video game; the faintest line of gold leaf could demarcate city lights twinkling midground, or a sliver of sunset. And yet your eyes never fully adjust to the precise play of blurred and crisp elements, which is especially forceful in the two halves of *Strangely Familiar*. What looks fuzzy in your peripheral vision sometimes stays that way when studied head-on, just as Yamaguchi’s palette toggles between subtle abstraction and figurative hooks. In this sense, her canvases are Magic Eyes in reverse: if you stare long enough, the geographic reference points start to flicker into the background, like unstable mirages. So meticulous and subtle are the gradations of color — so light is Yamaguchi’s brushwork — that at times you forget you are looking at a painting. (This is underscored by the way in which each landscape continues around the sides of the canvas, as if the image were sprayed onto it and then stretched onto a slightly too-small frame.). Jancar Jones may be the smallest gallery in the city, but from the vantage point of Yamaguchi’s landscapes, you can see for miles and miles. **(Matt Sussman)**

TAKAKO YAMAGUCHI Through Feb. 28. Jancar Jones Gallery, 965 Mission, suite 120, SF. Thurs–Sat, noon–6 p.m. (415) 281-3770, www.jancarjones.com

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **“Arts of the Islamic World From Turkey to Indonesia.”** Through March 1.
California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). **“Surrealism: Selections from the Reva and David Logan Collection of Illustrated Books.”** Work by surrealist poets and artists. Ongoing.
Cartoon Art Museum 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **“The Totoro Forest Project.”** Art inspired by *My Neighbor Totoro*. Through Feb 8. **“Small Press Spotlight: Ryan Claytor.”** Solo

showcase. Through March 8. **“Colan: Visions of a Man Without Fear.”** A career-spanning retrospective. Through March 15.
De Young Museum Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“In the Name of God: War, Religion, and the Reliquaries of Al Farrow.”** Solo show. Through Feb 15. **“Yves Saint Laurent.”** Mammoth retrospective. Through April 5. **“The Fauna and Flora of the Pacific.”** Mural by Miguel Covarrubias. Ongoing.
San Francisco Museum of Craft and Design 550 Sutter; 773-0303, www.sfmcd.org. Tues–Wed, Fri–Sat, 10am–5pm; Thurs, 10am–7pm; Sun, noon–5pm. \$5, \$3 students (free first Thurs). **“San Francisco Graphic Design.”** Work by thirteen designers. Through April 26.
San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon–Tues, Fri–Sun, 11am–5:45pm; Thurs, 10am–8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6–8:45pm). **“The Art of Participation: 1950 to Now.”** Thematic exhibition devoted to participatory art. Through Tues/10.
San Francisco Museum of Performance and Design War Memorial Veterans Bldg, 401 Van Ness, fourth floor; 255-4800, www.sfpalm.org.

Tues–Fri, 11am–5pm; Sat, 1–5pm. Free. **“Maestro: Photographic Portraits of Tom Zimmeroff.”** Portraits of national and international conductors. Ongoing. **“150 Years of Dance in California.”** Ongoing. **“San Francisco in Song.”** Ongoing. **“San Francisco 1900: On Stage.”** Ongoing.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues–Wed, Fri–Sun, noon–5pm; Thurs, noon–8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“Slow Food Nation.”** Through March 8. **“transPOP: Korea Vietnam Remix.”** Show of 16 artists from Korea, Vietnam, and the US. Through March 15.

BAY AREA

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed–Sat, 10am–5pm (first Fri, 10am–9pm); Sun, noon–5pm. \$8, \$5 seniors and students (free second Sun). **“L.A. Paint.”** Works by 11 Southern California artists. Through March 8. **“The Art and History of Early California.”** The story of California from the first inhabitants through the Gold Rush. Ongoing.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed–Sun, 11am–5pm. \$4–8 (free first Thurs). **“Bending the Word.”** Rinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell. Through Sun/8.

GALLERIES

OPENING

City Art Cooperative Gallery 828 Valencia; 970-9900. Wed–Sun, noon–9pm. “Hot! Hot! Hot!” group show (reception Fri/6, 7–10pm). Wed/4 through Feb 28.
Dolby Chadwick Gallery 210 Post, suite 205; 956-3560. Call for hours. “Sensorial Literacy,” art by Teresa Lahel; “Whispers,” art by Joe Macca (reception Thurs/5, 5:30–7:30pm). Thurs/5 through Feb 28.
Ever Gold Gallery 441 O’Farrell. Wed–Sat, 4–8pm. “Bahama Kangaroo,” group show (reception Thurs/5, 6–9pm). Thurs/5 through Feb 27.
Femina Potens 2199 Market; 217-9340, www.feminapotens.com. Thurs–Sun, noon–6pm. “Cinich – The Art of Corsetry,” survey show (reception Sat/7, 7–10pm). Sat/7 through March 1.
» **Frey Norris Gallery** 456 Geary; 346-7812. Tues–Sat, 11am–7pm; Sun, 11am–5pm. “72 Virgins to Die For,” art by Joshua Hagler (reception Thurs/5, 6–9pm). Thurs/5 through March 1.
Gallery 1988 1173 Sutter; 409-1376. Call for hours. “Some Kind of Wonderful,” group show of female artists (reception Fri/6, 7–10pm). Fri/6 through Feb 28.
Gregory Lind Gallery 49 Geary; 296-9661. Call for hours. “Cliffhanger,” mixed media work by Jim Gaylord (reception Thurs/5, 5–8pm). Thurs/5 through March 14.
Hespe 251 Post, suite 420; 776-5918. Tues–Sat, 10:30am–5:30pm. “Recent Paintings,” art by Kevin Moore (reception Thurs/5, 5:30–7:30pm). Thurs/5 through Feb 28.
» **Hosfelt Gallery** 430 Clementina; 495-5454. Tues–Sat, 11am–5:30pm. “Arctic Technology,” photography by Christian Houge; “New Work,” photography by Michael Light (reception Sat/7, 4–6pm). Sat/7 through March 21.
» **Jack Hanley Gallery** 395 Valencia; 522-1623. Call for hours. Group show of gallery artists Sat/7 through March 7.
Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues–Fri, 10am–6pm; Sat, 10am–5pm. “Connections,” group show curated by Lisa Henry and Karen Jenkins-Johnson (reception Thurs/5, 5:30–7:30pm). Thurs/5 through March 28.
Live Worms Gallery 1345 Grant; 646-5518. “Be Mine,” group show of six artists (reception Fri/6, 7–10pm). Thurs/5 through Sat/7.
» **New Langton Arts** 1246 Folsom; 626-5416. Tues–Sat, noon–6pm. “Every Sound You Can Imagine,” survey show about sound and visual art. Thurs/5 through March 28.
Polarity Post Productions 69 Green; 673-3080. Mon–Fri, 9am–5pm. “The Abstract Lens,” abstract photography (reception Wed/4, 6–8pm). Wed/4 through April 17.
Push Studio 864 Folsom; 543-7874. Tues–Sat, 11am–6pm. Art by Owen Maigret and Kawika Duncan (reception Sat/7, 6–10pm). Sat/7 through Feb 28.
Robert Koch Gallery 49 Geary, fifth floor; 421-0122. Tues–Sat, 10:30am–5:30pm. “Dystopia,” group show (reception Thurs/5, 5:30–7:30pm). Thurs/5 through March 28.
Shooting Gallery 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues–Sun, noon–7pm. “The Boogie Disease,” new works by Van Arno. Through Fri/7. “Curiosa Natura,” art by Patrick Segui (reception Sat/7, 7–11pm). Sat/7 through March 5.
625 Gallery 625 Sutter; 618-3700. Mon–Fri, 8am–

5pm; Sat, 10am–5pm. Art by Cassandra Montalvo and Angela DeVille (reception Thurs/5, 5:30–7:30pm). Wed/4 through Feb 27.
Soap Gallery 3180 Mission; 920-9199. Mon–Thurs, 11am–2pm. “Stowaway,” art by Carrie Hott (reception Sat/7, 6–9pm). Sat/7 through Feb 28.
SomArts Cultural Center 934 Brannan; 902-9863. Tues–Fri, noon–7pm; Sat, 1–5pm. “Hybridity,” group show curated by Mae Suzuki and Rio Yanez (reception Thurs/5, 6–8pm). Thurs/5 through Feb 25.
Toomey Tourell Fine Art 49 Geary; 989-6444. Tues–Fri, 11am–5:30pm; Sat, 11am–5pm. New paintings by Jeff Long (reception Thurs/5 5:30–7:30pm). Wed/4 through Feb 28.
Venus Gallery 627 Cortland; 829-8465. Call for hours. “An Introduction,” art by Jeff Beers (reception Sat/7, 6–9pm). Sat/7 through Feb 22.

ONGOING

Adobe Books Backroom Gallery 3166 16th St; 864-3936. Daily, 10am–10pm. “Ex Libris,” group book exhibition (reception Wed/14, 8pm). Through Feb 14.
» **Altman Siegel Gallery** 49 Geary, suite 416; 576-9300. Call for hours. “A Wild Night and a New Road,” inaugural exhibition. Through Feb 21.
Amersand International Arts 1001 Tennessee; 285-0170. Thurs–Fri, 11am–5pm. “Semaphores,” multidisciplinary art by Jordan Essoe (reception Fri/16, 6–8:30pm). Through Feb 28.
» **Babylon Falling** 1017 Bush; 345-1017. Call for hours. “Live Forever,” new works by David Young (reception Thurs/15, 6–9pm). Through Feb 14.
Baer Ridgway Exhibitions 172 Minna; 777-1366. Call for hours. “You Are the Artist, You Figure It Out,” solo exhibition by Mads Lynnerup. Through Feb 14.
Braunstein/Quay Gallery 430 Clementina; 278-9850. Call for hours. “Haptics,” drawings by Stephen Vincent; “The Montana, Los Angeles, and Berkeley Years,” ceramic art by Peter Voulkos. Through Feb 21.
Brian Gross Fine Art 49 Geary, fifth floor; 788-1050. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Painting the Big Painting,” art by Roy De Forest. Through Feb 28.
Brian Gross Art at One Post Street One Post; 788-1050. Mon–Fri, 8am–6pm. “History Paintings,” found photo work by Dana Hart-Stone. Through March 27.
» **Cain Schulte Contemporary Art** 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am–6pm; Wed–Thurs, 11am–5pm; Sat, noon–4pm. “What World Behind Those Ruby Eyes,” paintings by Michael Tole. Through Feb 21.
Creativity Explored 3245 16th St; 863-2108. Mon–Fri, 10am–3pm; Sat, 1–6pm. “Legend - Myth and Memory,” group show. Through Feb 25.
David Cunningham Projects 1928 Folsom; 621-2359. Thurs–Sat, noon–6pm. “Trying to Cope With Things That Aren’t Human (Part One),” group show. Through Feb 28.
double punch gallery 1821 Powell; 399-9785. Mon–Sat, 11am–7pm, Sun, 11am–6pm. “Vampira,” Dario Argento-inspired art by French and Diva. Through Feb 27.
» **Eleanor Harwood Gallery** 1295 Alabama; 282-4248. Call for hours. “Well I Ain’t No Freud, I’m from SF,” art by Mat O’Brien. Through Feb 14.
» **Electric Works** 130 Eighth St; 626-5496. Mon–Fri, 10am–6pm; Sat, 10:30am–5:30pm. “The Airport Project,” collaborative work by Amanda Huguen and Jennifer Starkweather. Through Feb 28.
Fivepoints Arthouse 50A Bannam Place; 989-1166. Call for hours. “Noah Ptolemy: New Work,” ink drawings. Through Feb 15.
Fraenkel Gallery 49 Geary, fourth floor; 981-2661. Call for hours. “Richard Misrach,” solo photographic show. Through Feb 28.
Gallery 16 501 Third St; 626-7495. Mon–Fri, 9am–5pm; Sat, 11am–5pm; and by appt. “Recent Editions,” original prints by Darren Waterston. Through Feb 13.
Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Synchronies: Undercurrents in Postwar European and American Abstraction,” group show. Through Feb 28.
Haines Gallery 49 Geary, fifth floor; 397-8114. Call for hours. “In the Eclipse of Angkor: Tuol Sleng, Choeung Ek, and Khmer Temples,” art by Binh Danh; “The Midnight Sun,” paintings by Max Gimblett. Through Feb 28.
Hang Art 556 Sutter; 434-4264. Mon–Sat, 10am–6pm; Sun, noon–5pm. “Black Water,” new paintings by Freya Powe, and “Supernatural,” group show. Through Feb 28.
Italian Cultural Institute of San Francisco Gallery 425 Washington; 788-6839. Mon–Fri, 9am–5pm. “Tra la via Emilia e il West,” photos by Paolo Simonazzi. Through Thurs/5.

» **Jancar Jones Gallery** 965 Mission, Suite 120; 281-3770. Thurs–Sat, noon–6pm. “Takako Yamaguchi,” new paintings. Through Feb 28.
John Berggruen Gallery 228 Grant; 781-4629. Mon–Fri, 9:30am–5:30pm; Sat, 10:30am–5pm. “Abstract and Figurative: Highlights of Bay Area Painting,” survey show. Through Feb 28.
» **Lexington Club** 3464 19th St; 863-2052. Mon–Sun, 3pm–2am. “A Trip Down (False) Memory Lane,” group show about the bar. Through Feb 21.
Lincart 1632C Market; 503-1981. Tues–Sat, noon–6pm; and by appt. “Ridiculous Things,” drawings, animation, and installation by Laurina Paperina. Through Feb 14.
Mark Wolfe Contemporary Art 49 Geary, suite 202; 369-9404. Tues–Sat, 10am–5:30pm. “New Paintings,” work by Yee Jan Bao and Stephen Beal. Through Feb 21.
Marx and Zavattero 77 Geary, second floor; 627-9111. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Hybrids CS1,” paintings and installation by Paul Palement. Through Feb 14.
Micaëla 49 Geary; 551-8118. Tues–Sat, 10:30am–5pm. “Cannon, North, Yun,” new art by Gerald Cannon, Jenna North, and David Yun. Trough Feb 28.
» **Needles and Pens** 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon–7pm. “Some Word Pictures,” art by Bill Daniel and Santiago Mostyn. Through Feb 28.
Norwegian Seamen’s Church 2454 Hyde; 775-6566. Tues–Fri, 11am–5pm; Sat–Sun, 10am–4pm. “Nordic 5 Arts,” show by group of Scandinavian artists. Through March 18.
park life 220 Clement; 386-PARK. Call for hours. “The Drawing Club,” group show of eight artists. Through Feb 23.
Paul Mahder Gallery 3378 Sacramento; 474-7707. Call for hours. “Basic,” new paintings by Elena Zolotnitsky (reception Thurs/15, 6–9pm). Through Feb 22.
Paul Thiebaud Gallery 718 Columbus; 434-3055. “Suong Yangchareon,” recent paintings. Through Feb 21.
Rare Device 1845 Market; 863-3969. Tues–Wed, Fri–Sat, noon–7pm; Thurs, noon–9pm; Sun, noon–6pm. “Hidden Treasures: New Work by Irana Douer,” line drawings and paintings. Through March 3.
Ratio 3 1447 Stevenson; 821-3371. Wed–Sat, 11am–6pm. “The Pilgrim’s Progress,” solo show by Ben Peterson (reception Fri/16, 6–8pm). Through Feb 28.
RayKo Photo Center 428 Third St; 495-3773, www.raykophoto.com. Tues–Thurs, noon–10pm; Fri–Sun, noon–8pm. “Nature/Nurture,” photos by Hiroyo Kaneko and Betsy Weis (reception Fri/16, 6–8pm). Through Feb 20.
Rena Bransten Gallery 77 Geary; 982-3292. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. “Complicity: Contemporary Photography and the Matter of Sculpture,” survey show (reception Thurs/15, 5:30–7:30pm). Through Feb 21.
SF Camerawork 857 Mission; 512-2020. Tues–Sat, noon–5pm. “Test Patterns,” recent video work from South Africa; “United in Nima: Bay Area and Ghanaian Youth Share Lives Through the Lens.” Through March 25.
» **Silverman Gallery** 804 Sutter; 255-9508. Tues–Sat, 11am–6pm. “The Fountain of Giant Teardrops,” paintings by Neil Ledoux. Through Feb 28.
Smith Anderson North 2240A Fourth St, San Rafael; 455-9733. Tues–Fri, 10am–6pm, Sat, noon–5pm. “Vintage,” photographs from the ‘40s and ‘50s by Stan Zrnich. Through March 14.
Stephen Wirtz Gallery 49 Geary; 433-6879. Tues–Fri, 9:30am–5:30pm; Sat, 10:30am–5:30pm. “The Last Days of W.,” art by Alec Soth. Through Feb 21.
Steven Wolf Fine Arts 49 Geary, suite 411; 263-3677. Tues–Sat, 11:30am–5:30pm. “Who Got the Chickens,” installation by Stephan Pascher. Through Fri/7.
Togonon Gallery 77 Geary; 398-5572. Call for hours. “1958: East/West Abstractions,” survey of painting, sculpture, and works on paper. Through Feb 21.
Triple Base 3041 24th St; 643-3943. Thurs–Sun, noon–5pm; and by appt. “Open for Making: A Residency for Creativity,” show co-curated by Paul Butler and Joyce Grimm. Through Sat/8.
Varnish Fine Art 77 Natoma; 222-6131. Tues–Fri, 11am–11pm; Sat, 1–5pm. “Signs of Change,” rock poster art by Chuck Sperry and Ron Donovan. Through Feb 14.
Velvet da Vinci 2015 Polk; 441-0107. Tues–Sat, noon–6pm; Sun, noon–4pm. “Demonstration 2,” art by Timothy Information Limited; installation by Helen Carnac. Through Feb 28.
Weinstein Gallery 301 Geary; 362-8151. Daily, 10am–6pm. “Chaotic Resolve,” paintings by Brad Noble. Through Feb 24. **SFBG**

stage

Dreams, steam: Iraqi translators Laith (Amir Sharafteh) and Adnan (Bobak Cyrus Bakhtiari), left, ponder their double bind in Aurora Theatre Company's *Betrayed*, and Sean Dorsey's *Lou*, right, bares all.

BETRAYED PHOTO BY DAVID ALLEN; LOU PHOTO BY LYDIA DANILLER



It's a living?

Mixed emotions, no news in the respectful *Betrayed*

By Robert Avila
> a&cletters@sfbg.com

REVIEW Amid worsening violence between their respective Sunni and Shia communities, even old friends Adnan (Bobak Cyrus Bakhtiari) and Laith (Amir Sharafteh) are prone to argue along sectarian lines. But these squabbles are more than offset by a dire mutual predicament: as Iraqi translators working for the U.S. occupation in Baghdad, Adnan and Laith live as persons “in between,” precariously balanced between glib and suspicion-prone American employer and outraged fellow citizen alike. Along with Green Zone coworker Intisar (Denmo Ibrahim), who as an Iraqi woman eschewing *hijab* and working for the Americans earns special disfavor with many countrymen, they risk being labeled traitors and becoming friendless targets of a ruthless insurgency. At the same time, they find the American bureaucracy less than willing to help, whether by upgrading their security clearances or, when all is lost, providing them asylum in the United States. Fortunately, there

is one “good” American — isn’t there always? — who goes to bat for them, in this case a young information officer named Prescott (Alex Moggridge), whose strenuous efforts achieve mixed but significant results.

If you pretend it’s actual news, journalist and author George Packer’s first play, *Betrayed*, might at least have the merit of bringing us something we didn’t know already about the “situation” in Iraq, as it is still so often called. But who will be surprised to learn that Iraqis working for the extremely unpopular U.S. forces find themselves in a terrible double bind? Or that the American occupation seems lacking in its will to address its moral, let alone legal, obligations to the people it has invaded and made more desperate than ever?

Based on Packer’s 2007 *New Yorker* article of the same name, *Betrayed* seeks to put a human face on such in-between persons, and Aurora’s West Coast premiere, helmed by Robin Stanton, does a reliable and respectful job of rendering the action. There are moments of convincing dramatic

tension, including Ibrahim’s affecting monologue about her life, relayed to an unseen reporter, and a confrontation between Laith and a harrying Regional Security Officer, played with credible aggression and conviction by James Wagner.

Still, it all feels less like urgent news than a somewhat wooden and familiar form of special pleading. Beneath its critical take on the American “mission” — truly a neat word for it — *Betrayed* puts Iraqi voices in the service of that other insular project: that of redeeming the myth of American moral superiority, even while chastising the failings of the George W. Bush-era government and foregrounding the play’s composite but real-life Iraqi protagonists. Thus, *Betrayed*’s last lines go to Adnan, now a refugee, who rejects the accusation in the play’s title, confessing to a natural lack of faith in people while somewhat contradictorily continuing to “dream about America.”

You have to wonder, did the Romans need to be liked this much? **SFBG**

BETRAYED

Through March 1
Wed.–Sat., 8 p.m.; Sun., 2 and 7 p.m.;
\$28–\$50
Aurora Theatre
2081 Addison, Berk.
(510) 843-4822
www.auroratheatre.org

ODE TO JOY:
SEAN DORSEY’S *LOU* RISES ABOVE

REVIEW Sean Dorsey’s new *Lou* is a gem. Deeply felt, splendidly shaped, Dorsey’s most ambitious project yet tells a tale of vulnerability, passion, joy, and transcendence. It’s the story of one human being: transgendered writer, lover, and poet Lou Sullivan, who died in 1991. Dorsey, who was born a woman and lives as a man, used Sullivan’s extensive archives to create a portrait of a man who had the bravery and persistence to do what he thought was right, not only for him but others. Isn’t that what the mythic heroes used to do — slay the dragons within and without? Yet an important story does not necessarily translate into good dance or theater. *Lou*, however, is very good.

Dorsey framed the story within the larger current debate on history. The scholar, politician, or family record keeper who gets to tell the story, or as Dorsey put it, build the “house” that contains the records, is the one who shapes our present and future perceptions of what happened. In this instance the multitalented Bay Area writer, actor, dancer, and thinker has pulled an involving, theatrically viable piece from the thousands of possibilities his research must have suggested. He selected judiciously, opting for about dozen episodes at the center of which is a rollicking paean to love, sexuality, and ecstasy. Words, movement, music, and narration blend into a beautifully modulated dance-theater piece. The family portrait is hilarious; the delicate moment when Dorsey strips off his shirt feels as pure as freshly fallen snow; the lack of recognition of himself in the mirror is poignant; and the “Perfect Day” duet aches with beauty and grief. Working with the excellent Brian Fisher, Juan de la Rosa, and Nol Simonse, Dorsey chose an unadorned, intense contact movement style with the hug as a central motive that works. A small quibble. *Lou* has about three endings — that needs to be rethought. **(Rita Felciano)**

MUD

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Berkeley Rep



Teatro de Ciertos Habitantes

▶▶ PREVIEW What lengths will you go to for your art? If you're a castrato it's probably a sore point. For Mexico's internationally renowned experimental theater company, Teatro de Ciertos Habitantes (Certain Inhabitants Theatre), it's the beginning of a lush and lively investigation into the complexities and contradictions of cultural power and refinement. Drawing from a variety of theatrical styles and incorporating multidisciplinary performers, director Claudio Valdés Kuri and writer Jorge Kuri have crafted a time-tripping escape across three centuries of culture and cruelty.

Siamese twins — a surgeon and opera columnist in a single ungainly suit and two Louis XIV wigs — lead a journey that begins in the decadent 18th century court society of the Old World, in the throes of a circle that fed ravenously on the castrated children of the poor and elevated them to superstardom by the preservation and cultivation of their fine prepubescent sopranos. With *Monsters and Prodigies: A History of the Castrati*, *Teatro de Ciertos Habitantes* the company makes its long-overdue Bay Area premiere, courtesy of Yerba Buena Center for the Arts, in what promises to be a resonant, dramatic outing whose operatic airs — in Spanish and Italian with English supertitles — hit an unfaltering high C for cutting, carnivalesque satire. **(Robert Avila)**

TEATRO DE CIERTOS HABITANTES Thurs/5–Sat/7, 8 p.m., \$25–\$30.

Novellus Theater, Yerba Buena Center for the Arts, 700 Howard, SF

(415) 978-2787, www.ybca.org

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Cuckoo Phoenix Theatre, 414 Mason, sixth fl.; 1-800-838-3006. \$10-25. Previews Thurs/5-Fri/6. Opens Sat/7. Fri-Sat and Thurs/5 and Feb 26, 8pm; Feb 15 and 22, 5pm. Through Feb 28. Jump! Theatre presents the world premiere adaptation of Madison Clell's graphic novel, which recounts the

author's struggles with Dissociative Identity Disorder.

It Ain't Me El Teatro de la Esperanza, 2940 16th St., second floor; 359-0144, www.amp-sf.org. \$15 (two for one Thurs). Free previews Thurs/5-Fri/6. Opens Sat/7. Thurs-Sat, 8pm. Through Feb 28. A woman finds her way out of grief through the misadventures of blind dates, fantasy, and group therapy in this Ann Marie Productions comedy by Claire Rice, directed by Gabrielle Gomez.

BAY AREA

Breaking Legs Crossroads Theatre, 1277 Boulevard, Walnut Creek; (925) 944-9006. \$14-18. Opens Fri/6. Fri-Sat and Feb 19 and 26, 8:15pm; Feb 22 and 28, 2:15pm. Through Feb 28. Onstage Theatre artistic director Helen Means directs Tom Dulack's comedy. **Evolution of a Relationship** California Conservatory Theatre, 999 E 14th St, San

Leandro; (510) 632-8850, www.cct-sl.org. Opens Thurs/5. Thurs-Sat, 8pm; Sat-Sun, 2pm. Through March 1. Five short works look at the bonds of relationship. Mike Reynolds directs.

I Love You, You're Perfect, Now Change Off-Market Theater, Studio 250; www.roltheatre.com. \$18-30. Opens Thurs/5. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 28. Ray of Light Theatre presents the mating game as musical comedy.

In the Next Room (or the vibrator play) Roda Theatre, Berkeley Repertory, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$13.50-71. Opens Wed/4. Tues and Fri, 8pm; Wed, 7pm; Thurs and Sat, 2 and 8pm; Sun, 2 and 7pm (no performance March 13 and no matinees during previews and on Thurs/5, Feb 14, 19, and 27, and March 5). Through March 15. Playwright Sarah Ruhl's work looks at the history of the vibrator.

Nine (The Musical) Contra Costa Civic Theatre, 951 Pomona, El Cerrito; (510) 524-9012, www.ccct.org. \$15-24. Opens Fri/6. Fri-Sat, 8pm; Sun, 2pm. Through March 8. Amy Nielson directs Arthur Kopit and Maury Yeston's adaptation of Fellini's film, *8 1/2*. **Rabbit Hole** Town Hall Theatre Company, 3535 School, Lafayette; (925) 283-1557. \$12-32. Opens Thurs/5. Thurs-Sat, 8pm; Sun, 2pm. Through March 7. An accident shatters a family in the 2007 Pulitzer Prize-winning play by David Lindsay-Abaire.

ONGOING

A Delicate Balance Custom Made Theatre Co, 965 Mission; 1-800-838-3006. \$15-25. Previews Fri/6, 8pm. Opens Feb 12, 8pm. Wed-Sat, 8pm. Through March 7. Katja Rivera of Shotgun Players directs Edward Albee's drama in this Custom Made Theatre production.

▶▶ Angry Black White Boy Intersection for the Arts, 446 Valencia; 626-3311, www.theintersection.org. \$15-25 sliding scale. Thurs-Sun, 8pm. Through Feb 15. Dan Wolf's vigorous and inviting stage adaptation of Bay Area author Adam Mansbach's 2005 novel, *Angry Black White Boy*, might seem like an ideal instance, but in fact, although very entertaining, it rehearses a fairly familiar angle without moving much beyond it. Mansbach's satirical but searching story concerns a white Jewish suburban hip-hop enthusiast, Macon Detornay (Wolf), whose guilt-tinged identification with African American culture and corresponding aversion to the white mainstream has him uneasily straddling two worlds. Macon's guilt stems partly from a great-grandfather who, as a professional baseball coach, tormented the only black athlete who dared to hold his own on an all-white team. Macon's familial history is also, along with hip-hop, his bridge to dorm-mate and fellow Columbia University freshman Andre (Myers Clark), whom Macon arranges to live with after learning that Andre is the great-grandson of the same ballplayer his own ancestor victimized. While wisely concentrating on the ample humor in a story that's a bit contrived even for satire, director Sean San Jose and cast (all but Clark are members of hip-hop group Felonious) propel the action through a fluid, combustible mixture of music and movement, with sharp choreography from Pinto. (Avila) **Beauty and the Beast** Young Performers Theatre, Fort Mason Center, Building C, third fl, rm 200; 346-5550. \$7-10. Sat, 1pm; Sun, 1 and 3:30pm. Through Sun/8.

Bisceglie's SF Follies Actors Theatre, 855 Bush; 1-800-838-3006, www.sffollies.com. \$33-40. Thurs-Sat, 8pm; Sun, 2pm. Through April 5. SF's history, people, and culture are toasted and roasted with song, dance, and comedy.

Company Beacon Theatre, Everett Middle School, 450 Church; www.jericaproductions.com. \$20-25. Fri/6-Sat/7, Feb 13-14, 8pm; Feb 14, 2pm. Royal Underground Theatre Company stages Stephen Sondheim's musical. **Dolls** Theatre 3, New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$15. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 22. Writer and performer Michael Phillis presents a one-man show about growing up gay in rural California, through the filter of his doll collection.

Falsettos Theatre Rhinoceros Mainstage, 2926 16th St; 861-5079, www.therhino.org. \$15-40. Wed-Sat, 8pm; Sun, 3pm (no

performance Wed/4, added show Sun/8 at 7pm). Through Sun/8. Hector Correa directs "everyone's favorite musical" about lesbians, gay men, an ex-wife, a child, and a straight psychiatrist.

▶▶ Here EXIT Stage Left, 156 Eddy; www.sparestage.com. \$20. Fri-Sat, 8pm. Through Sat/7. Spare Stage brings the U.S. premiere of Michael Frayn's upbeat but subtly pensive 1993 comedy — about a young English couple embarking on the renting and furnishing of their first apartment — to a safe landing, more or less under the radar, at the Exit's intimate Stage Left black box. The company's third production (its last was Stephen Dietz's *Private Eyes*) again proves lean and competent, marred only by a passing sightline issue (when the characters take to their low-lying bed) and some occasional strain detectable beneath otherwise respectable London accents. Frayn (author of the historically grand yet quirkily human dramas *Copenhagen* and *Democracy*, as well as the exquisite farce-within-a-farce, *Noises Off*) excels at exploring the imperfect balance in life between chaos and order. In *Here*, he evokes much of the strain and confusion love brings in the wake of its supposed harmonizing of interests and personalities, with hilarious attention to quotidian logic as well as the vagaries of memory and time. Director Stephen Drewes focuses shrewdly on the lovers' familiar yet guarded, playful yet worrying dialogue — charmingly rendered with understated emotional precision by Sarah Eismann and Aaron Murphy — as their relationship is stirred to a neurotic boil by an intrusive landlady (Annie Larson, gracefully eschewing caricature) who foists on them baggage, and furniture, of her own. (Avila) **Landscape of the Body** SF Playhouse, 533 Sutter; 677-9596, www.sfplayhouse.org. \$30-40. Tues, 7pm; Wed-Sat, 8pm; Sat, 3pm. Through March 7. John Guare's comedy-mystery-musical moves back and forth in space and time to look at the American dream gone awry.

Love, Humiliation and Karaoke Stagewerx Theater, 533 Sutter; www.enzolombard.com. \$20. Thurs, 8pm. Through March 26. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

▶▶ Mud Exit on Taylor, 277 Taylor; 1-800-838-3006, cuttingball.com. \$15-30. Thurs-Sat, 8pm; Sun, 5pm. Through Feb 15. María Irene Fornés's play is set on a pig farm wallowing in rural poverty, disease, desperation, domination, and the blurring of all lines between its human occupants and their environment. One young woman (Marilet Martinez), however, is determined to improve herself, but finds her attempt to rise up and live stymied by two rivaling males: her childhood mate (Alan Kaiser), raised with her in familial proximity and a kind of animal familiarity, and the older, seemingly wiser man she asks to move in (Garth Petal). Fornés's eerie, funny, fierce, and subtle one-act (an Obie Award-winner in 1983) unfolds in a gripping series of short, overlapping scenes — bridged by appropriately distancing light and sound cues from Heather Basarab and Cliff Caruthers, respectively — that continually form and reform the power dynamics between the three characters ahead of a startling yet strangely gentle climax. The Cutting Ball Theatre's beautifully detailed, committed production marks a strong directorial debut for actor and associate artistic director Paige Rogers, who gets three well-crafted, mature, and focused performances from her striking cast. (Avila)

▶▶ Not a Genuine Black Man The Marsh, 1062 Valencia; 1-800-838-3006, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through Feb 14. Brian Copeland returns with his long-running solo show.

Rich and Famous American Conservatory Theatre, 415 Geary; 749-2228, www.act-sf.org. \$17-82. Tues-Sat, 8pm; Sat-Sun, Feb 4, 2pm. Through Sun/8. American Conservatory Theater leads off its new season with a revival of John Guare's rollickingly self-referential 1974 comedy, a madcap musical so quirky and of the moment in conception and mood that it comes shrouded in a sometimes dazzling, more often distancing veil of nostalgia. New York playwright Bing

Ringling (Brooks Ashmanskas) has received his first commercial production — after only several hundred attempts — in a dreary downtown theater haunted by an insane producer (Mary Birdsong) with a failure wish and a strong resemblance to a tottering Kate Hepburn. Shadowed by the billboard superstardom of movie actor and old neighborhood pal Tybalt Dunleavy (Stephen Derosa), Bing recoils from the scathing reviews of *Etruscan Conundrum*, leading to a desperate search for meaning that winds through his past, his parents' couch, the home of his maniacal death-devouring composer (Derosa), and finally to the dizzy heights of celebrity, from which old pal Tybalt (Derosa) is preparing to sail down in one big swan dive. Although Guare reworked the material for ACT's revival, *Rich and Famous* remains a hit-and-miss affair, with some flat notes and fewer high ones shaking up its middle register. Overall, the feeling is not unlike walking around inside a museum piece — which is just what happens in one vignette. But the play's whimsy is so rooted in a specific moment, despite a stab at more timeless themes, that maybe that's inevitable. *Rich and Famous* is, however, expertly performed by a versatile four-person cast and directed with appropriately zany energy by John Rando. (Avila)

▶▶ 7 Sins EXIT Theatre, 156 Eddy; 206-1605, www.theexit.org. \$25. Fri-Sat, 8pm. Through Feb 21. Even atheists raised by wolves in some exalted suburb of PC-land have heard of the seven deadly sins — usually because that's where the fun is usually to be found. Greed, gluttony, sloth: check, check, check. For La Traviata's Alfredo Germont and SF funnyman James Judd, sin is as much a motivator as it is a fatal flaw. Against this premise, Judd details some of the more amusing anecdotes of his personal life, from grade school geek to stand-up comic, earnest law school student to dot-com-bubble "technology reporter" with no working knowledge of anything remotely technical. Judd has an amusingly over-the-top performance style, honed no doubt by his childhood watching soap operas on behalf of his working mother, and his comic timing is relentless. This is not a one-man show based on soul-searching or lessons learned, unless the lesson learned was "always leave 'em laughing." It's a bit of a stretch, but if you pay close attention you will more or less encounter each of the seven sins embedded in the action: "wrath" is personified by an unlikely little high school punkette named Amy; "lust," a bevy of Beijing hookers bearing a birthday cake, though at no point during the show does Judd stop to point out their sequence. He does share the secret to the perfect vodka-based cocktail though, and he definitely does leave us laughing. (Gluckstern)

Tennessee in the Summer Walker Theatre, New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through March. Local playwright Joe Besecker probes the psyche of Tennessee Williams.

Tough Titty Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. \$5-75. Wed-Sat, 8pm; Sun, 2:30pm; Feb 15 and 22, 7pm; Feb 18, 1pm. Through Feb 22. Late playwright Oni Faida Lampley's occasionally wearying but otherwise moving and humor-laced drama about an African American woman living with breast cancer makes its West Coast premiere in a graceful, focused production under director Robert O'Hara for Magic Theatre. Beside a statue of Saint Agatha (Jeri Lynn Cohen), a 13-year-old Angela (New York City's Kimberly Hebert Gregory in a buoyant and powerful local debut) makes a pact with god: She'll devote her life to Jesus and open her life to his scrutiny, just as soon as she's old and done having fun. How's 36? By then, Angela has become a wife and mother, happy and well loved, and finds herself, like the playwright, diagnosed with a malignant tumor. Thus begins a seven-year battle with not only a mercilessly aggrandizing disease but her own sanity as she attempts to keep herself and — in querulous coordination with her devoted but equally harried husband (Adrian Roberts) — her young family together. Lampley, who died in 2008 after living 13 years with cancer, balances a sobering catalog of treatments and complaints with an unsinkable instinct



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How green were my chiles?

By Paul Reidinger
 > paulr@sfbg.com

You would expect that a restaurant with “green chile” in its name would serve at least one memorable dish with green chiles, and Green Chile Kitchen does. In fact, the restaurant serves a host of memorable dishes (some with green chiles, many others without) and, because it’s in the middle of NoPa rather than at, or just past, the edge of it, Green Chile could be the best restaurant in NoPa. Much would depend on our understanding of NoPa: region with definite borders or state of mind?

This is the sort of question some of us occasionally mull with respect to Mexico. There is, or was, Old Mexico, whose reach extended all the way up the Pacific Coast to the Strait of Juan de Fuca (near Seattle), and there was (and is) New Mexico, one of the Lower 48. The boundaries of Mexico have long been hazy; a legal border has existed since the end of the 1848 war (a good account of how it was drawn can be found in Daniel Walker Howe’s *What Hath God Wrought: The Transformation of America, 1815-1848*), but, as travelers through the Southwest can attest, the reality is far more zonal and interesting.

Green Chile Kitchen serves

a good deal of what the menu describes as “New Mexican” food, and much of this seems Mexican, or Mexicanish, with Indian and desert overtones: salsas and guacamole, tortilla chips made from blue corn, and pinto beans. The restaurant opened about three years ago in a location easily reached by USF students and Haightsters, and it strikingly combines elements of college-town café and stylish restaurant. You order at the counter and carry a numbered plastic doodad to your table so the service staff can find you, and while you wait you admire the soaring ceiling, the burnished wood trim, and the pale sage paint scheme. Full table service would seem to be about a half baby step away, but maybe the current arrangement provides some real savings. Even given the kitchen’s emphasis on organic ingredients, the prices are surprisingly gentle.

There is no better deal to be had on Green Chile Kitchen’s menu than the green chile stew (\$4.50/cup, \$6.95/bowl). The scale isn’t quite that of a typical pho at a Vietnamese restaurant, but it’s considerable, and the stew itself is an impressive, faintly smoldering collection of green chile strips, chunks of slow-roasted Niman Ranch pork, quartered potatoes, and bits of tomato in

a clear, even-tempered broth. The broth (vegetable, I thought) was key; it didn’t add as much flavor as an animal-based stock might have, but, like subtly textured white walls in a museum, it let the main ingredients be heard without completely disappearing itself.

If you pine for the modesty of Fresca or Limon in their earliest incarnations, you will thrill to GCK’s rotisserie chicken (made with Fulton Valley birds). A half-chicken dinner costs \$10.95; the bird is rubbed with your choice of herbed citrus or green chile and is served with blue-corn chips, Spanish rice, beans (pinto, black, or refried), and calabacitas, a succotash-like jumble of green and yellow squash cubes, corn kernels, and bits of green chile. The chicken itself was expertly cooked, the dark meat done through while the white meat remained juicy. That is the test of all roast chicken. The party of the second part did register some mild disappointment with the pinto beans, which were thought to be underpowered. A jolt of some blood-red salsa helped bring them back into trim.

I was slightly disappointed in the quesadilla (\$3.50), which combined jack and cheddar cheeses to colorful effect but suffered from a dry and brittle tortilla. And the

starters offered what little sticker shock there is to be found on the menu. The plato de aperitivos cost \$11.95, and while it was full of bright variety — from a pair of tamales to a crock of pristine guacamole to a quartet of salsas and a heap of blue-corn chips to dip in them — the price seemed a little high for what was, after all, mostly starch, indeed mostly corn.

Still, the salsas were excellent: a tour de force of salsa-making. There was the regular tomato kind (seemingly darkened and deepened by roasting), a smooth-tart, pale-green blend of avocado and tomatillo, a pico de gallo, and — the standout — a habañero number the color of lobster bisque, with a hint of citrus fruitiness mixed in to temper some of the high heat. (Habañeros can be quite deadly to the tongue in their pure, untempered form.) When we wearied of using these salsas to coat chips, we started spooning them over the rice and beans and the forlorn quesadilla to pleasing effect.

In the evenings, the people come and go, talking of ... well, probably not Michelangelo so much as takeout, which appears to be an appreciable part of the business. (So are breakfast and lunch services.) The clientele tilts toward hip-looking youth, although older people are not

unrepresented and we even noticed what seemed to be a family grouping: a set of parents in late middle age and their young-adult children, everyone eating and happy in one another’s company, as if on a sitcom from the 1950s. Not many restaurants are able to cast so wide a net. Green Chile Kitchen, by serving distinctive, carefully made food in an attractive setting at a moderate cost, manages to appeal simultaneously to the price-conscious, setting-conscious, and quality-conscious constituencies. And for those of us who have finger in each of those pies — or stews — the word can only be *jackpot*. **SFBG**

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Trucker song

By L.E. Leone

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CHEAP EATS I dreamed a bear was after me, and it chased me into a craggy and impossible landscape from which, if I survived the bear, I would

never find my way back to exactly alive, either.

These kinds of things don't bother me anymore. I'm too busy being bugged by spiritually advanced, old-soul new-age dinks who think me visually and verbally attractive, then find out that in spite of their evolved, complicated mysticism and unflappable belief in reincarnation, they simply can't wrap their brains around a funny and beautiful woman who used to be a dude.

I say, "Well, so what about your arms then?"

They laugh, but I'm serious. Whatever happened to a sense of adventure? A kiss? A touch? A taste? Finding out via the body? You know: the here-and-now incarnation, the one with spinach in its teeth. To me, good old-fashioned sensory perceptions are a gazillion times more valuable than extra-sensory ones, or energy fields or even Ouija boards. Meditation ... prayer ... thought itself can't do what teeth and fingers can. So don't pay too much attention to your dreams, books, guides, and all that other dumbass brainy bullshit, OK?

And if you think it's bad in Berkeley ...

Where I live, in the woods ... well, the woods were lovely, dark, and deep until I came to crave less chickeny company and, a year or so ago, started venturing away from hearth and shack. And was horrified to find that my neighbors were not farmers and lumberjacks, but hippies. All of them! Even the farmers and the lumberjacks!

Yesterday evening, for example, I was killing time, half-pints, and fishes and chips down at my local neighborhood cider pub, when I was hit on by a big ol' truck driver. *Yay! A truck driver!* I thought. Oh, and he was very sweet and forward, and was wearing a cowboy hat. I almost certainly would have gone home with him, except that I had accidentally left my chicken door open, on purpose ... so farmerly duty called, eventually, and I excused myself from his embrace.

This proves, if my math serves

me, that a bird in the hand is not worth four birds in the coop. With the door open. By the way, please think of the bird in the hand as me, and the hand as his. Personally, I don't care, one way or the other, but I don't think truck drivers like to be thought of as birds.

My point is that he gave me his business card, and I fully intended to use it some time, say, if I needed a cargo container full of corrugated tin roofing material hauled from here to Fresno, or a date. But when I took a look in the sobering light of morning, there was his name, his address, cell phone and e-mail, sure, but where it *should* have said "truck driver" instead it said, get this: "energy healer/poet."

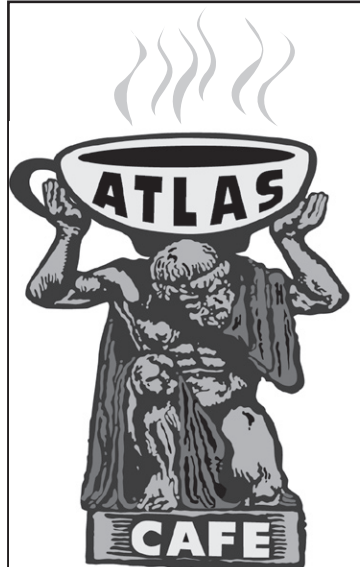
And the foxes and skunks and tit-mice and deer that inhabit these lovely, dark, deep woods with me are still trying to shake the haunting wail of utter despair and frustration which emanated then from the Shack of the Nutty Girl With All Them Chickens — or SONGWATCH, as they call it for short. Because while I have no doubt that a trucker is 100-percent capable of seeing that a chicken farmer is a chicken farmer is a chicken farmer, no matter what *else* in the world she usedta be ... my experience has been that these energy-addled new-age seer dinks are about as sightful as buttons on a sock monkey. Seriously, it's happened more than once or twice. It's happened three or four times now. Maybe five.

Belief in anything at all is kinda counteradventurous, innit? But as far as non-nonbelievers go, my funnest dates so far have been with fundamentalist Christians and Mennonites.

Of course I will give this guy and his cowboy hat a try. He doesn't know yet the kind of girl I am. So it will be interesting to see if (as I can only hope), truck driver trumps energy healer.

Oh, and I do have a new favorite restaurant. Chinese joint goes by the wonderful name of Eat First, in case you want to look it up online. I'd a done it here but *story* trumps all, turns out. And anyway my *Chinese* New Year's resolution is to renege on all my other ones, which were torturing me like a bear in a dream, so ... Maybe next time. Now I have to get going on a trucker song. **SFBG**

L.E. Leone's new book is *Big Bend* (Sparkle Street Books), a collection of short fiction.



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“Woo at the Zoo”

» **PREVIEW** San Francisco has adult shops, fetish museums, and sex tours galore, but if risqué exploits involving human beings don't quite hit the spot, consider revitalizing your love life with the San Francisco Zoo's Woo at the Zoo, an educational event about the zealous mating patterns of animals in heat. Formerly — and baldly — known as the zoo's Sex Tour, the show won't actually set all the birds and bees a-flutterin' with a snap of its fingers: animals will be present for “up-close encounters,” but organizers draw the line at inciting the mating procedure between varied and vigorous pairs.

Still, the zoo promises a strictly 21-and-over fun-fact riot — and has been putting one on, yearly, for the last two decades. Did you know, for example, that the male possum has not one penis, but two? Animal procreation, population preservation, mate selection, and family formulation all figure into the coital equation. But if suffix overload makes your eyes glaze over, animal-care professional and former Zoo penguin keeper Jane Tollini will thrill you awake again with ribald tales of intraspecies sex gone awry. Smaller, less exotic animals like turtles and rabbits will also be brought in for exhibition and demonstrations. Admission, though heftily priced, includes romantic brunch and a free pass to the zoo. So after the champagne, mimosas, and chocolate-covered strawberries, you and your loved one can cozy up by the roaring fireplace — we hear there's one involved — and take a stroll through the zoo grounds. There's no question that an uproarious, raucous look at the private love lives of animals could say a little summin about our own. **(Danica Li)**

WOO AT THE ZOO Sat/7, 6 p.m.; Sun/8, noon (also Feb. 14, noon and 6 p.m.), \$75.

San Francisco Zoo, 1 Zoo Road, SF. (415) 753-7236 and (415) 786-2646. www.sfzoo.org

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 5

Asian American Art: A History, 1850-1970

Hackett-Freedman Gallery, 250 Sutter, fourth floor; 362-7152. 5:30-7:30pm, free. Editors Gordon H. Chang, Mark Dean Johnson, and Paul J. Karlstrom discuss and sign their new monograph, which surveys over 150 artists and reproduces 400 artworks.

The Influence of Japanese Art on Design

Mechanics' Institute, 57 Post; 393-0100. 6pm, \$12. Art historian Hanna Sigur discusses her book about Japanese influence on western design in the late-19th and early-20th centuries.

Iranian Literary Arts Festival Book Bay, Fort Mason Center; 269-7606. 6:30pm (continues Fri/6 at SF Public Library), free. A two-day event honoring poets of the Iranian diaspora on the 30th anniversary of the 1979 revolution.

FRIDAY 6

Arts of Pacific Asia Show Fort Mason Center, Festival Pavilion; 581-3788. 11am-7pm (continues through Sun/8), \$15. A three-day event that brings together 85 international and Asian art dealers, benefiting the Asian Art Museum.

SATURDAY 7

Art Bazaar Galeria de la Raza, 2857 24th St; 826-8009. 2-9pm, free. Txutxu Perez and other local Latino artists share crafts, t-shirts, jewelry, and other D.I.Y. pieces.

Citrus Celebration Ferry Plaza Farmers Market; www.cuesa.org. 10am-1pm, free. The Center for Urban Education about Sustainable Agriculture

celebrates sweetness and tang with tasting challenges and cooking demonstrations.

Mt. Sutro Stewards Volunteer Day Woods Building, 100 Medical Center Way; 564-4107. 9am-1pm, free. Join stewards for trail work and habitat restoration with free refreshments.

Urban Composting Garden for the Environment, 7th Ave and Lawton; 731-5627. 10am-noon, free. A hands-on workshop teaching basic methods of backyard and worm composting. Rot on.

Water-wise Gardening Strybring Arboretum, Golden Gate Park; 661-1316. 8am-4pm, \$110-125. SF Botanical Garden Society and Sloat Garden Center present a symposium that focuses on limited water supply.

BAY AREA

African American Celebration through Poetry West Oakland Branch Library, 1801 Adeline, Oakl; (510) 238-7352. 1-4pm, free. The Oakland Public Library hosts the 19th anniversary of this event.


TUESDAY 10

“At Home Between Cultures” 111 Minna Gallery, 111 Minna; 512-8812. 12:30-1:30pm, free. Novelist and poet Yoko Tawada reads from her work and talks about writing in Japanese and German at this Lit and Lunch event.

Christopher Moore Book Inc, 601 Van Ness; www.booksinc.net. 6:30pm, free. The author celebrates the launch of his latest book, *Fool*.

“Diversity and Dunes” Star of the Sea School, 8th Ave between Clement and Geary; www.sfhistory.org. 7:30pm, free (\$5 donation requested). SF Museum and Historical Society presents a talk about the Richmond District by author and historian John Freeman.

Yiyun Li USF main campus, Berman Hall, 2130 Fulton; 422-6066. 7:30pm, free. The award-winning author reads from her upcoming novel *The Vagrants* as part of the Lone Mountain reading series. **SFBG**



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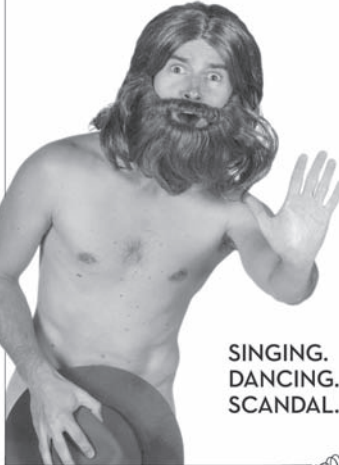
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All mod cons

Fakers journeys
through mazes of
truths and falsehood

By Johnny Ray Huston
> johnny@sfbg.com

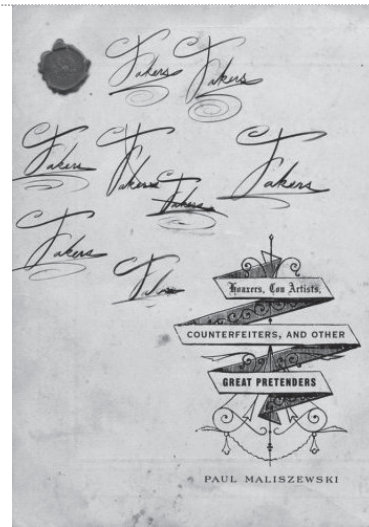


How can any of us forget 1835, and the heady discovery of spherical amphibians, blue goats, and petite three-foot zebras frolicking on the moon? In *Fakers*:

Hoaxers, Con Artists, Counterfeiters, and Other Great Pretenders (New Press, 245 pages, \$24.95), Paul Maliszewski relates that time, when the *New York Sun* brought news of lunar life to an increasingly large readership that craved delightful information during an economic drought. Maliszewski doesn't have to work to make the story funny — he merely has to relate how the paper's moon-discovery serial likened a typical blue goat to "a young lamb or kitten," and presented scientists pretending to tickle the creature's beard as seen through a telescope, only to witness it "bound away into oblivion, as if conscious of earthly impertinence."

Within the context of Maliszewski's sprawling look at fakery, the *Sun* saga is a light vacation, because of its relative datedness and good-natured imagination. Before and after, *Fakers* largely avoids such Orson Welles' *War of the Worlds*-style nostalgia for more contemporary tales: the stories of Stephen Glass, James Frey, and JT Leroy, for example. It places Glass's accounts under a microscope that highlights their pandering corniness. It relates the life and times of Leroy — and his feverish endorsement by the likes of Dave Eggers and Michael Chabon (more on him later), as well as his editorship of an installment in Da Capo's *Best Music Writing* series — without losing sight of the fact that Leroy's much-celebrated writing is mawkish.

Such targets and views might suggest that Maliszewski likes to wag his finger and tut-tut, but his viewpoint is much more variable — he isn't out to condemn various literary liars, for example, so much as critique them. Early in the book, he relates one of his own adventures in the creation of phony identities, a Walter Mitty-scale satire somewhat akin to the letters that Joe Orton used to write to newspapers as "Edna Welthorpe," a make-believe house-



wife outraged by Orton's plays. Here, and in other instances, such as a discussion of George W. Bush's use of the word "confidence" when discussing economics, *Fakers* suggests that the Bush years have not just eroded but demolished the value of truth.

In a seeming act of first-person tit-for-tat, Maliszewski shares an example of an instance when he fell for a hoax, though the chosen subject — a tall tale that might qualify as an urban legend if it weren't set in the wilderness — cops out in terms of allowing a truly personal and thus uncomfortable examination of the various aspects of being duped. The most curious of Maliszewski's practices is the frequent weaving of e-mail interviews — a format that would seem to allow for flights of fancy — into his investigative text. A correspondence with former *New York Times* journalist Michael Finkel, for example, stays soft-focus when it could have questioned the presumptuous audacity of a middle-aged white man assuming the voice of a West African boy.

In a recent *Bookforum* review, Hua Hsu describes *Fakers* as vaguely paranoia-inducing, and indeed, at the very least, this reader — a journalist who has been duped — wonders if any of the facts or stories that the author relates might contain creative twists. In an extended conclusion about a fraudulent Michael Chabon essay, Maliszewski essentially asserts that to lie for the sake of lying is a cynical, selfish act. True. But *Fakers* is more interesting when it is ambivalent and discomfiting, or when Maliszewski's examples and anecdotes prompt ideas about various permutations of truth and falsehood in the media landscape. (Take CNN's Nancy Drew, I mean Nancy Grace, and the way she is currently using a compulsive liar — Casey Anthony — to co-author cable news television's version of a radio serial.) Blue goats are cute, but — as *Fakers* makes clear — white lies have many facets. **SFBG**

speed reading



**THE MAMMOTH BOOK OF BEST
HORROR COMICS**

Edited by Peter Normanton
Running Press
448 pages
\$17.95

It probably comes as no surprise that post–World War II Americans decided Hitler was a lot scarier than the Boogeyman. It's a little more shocking to see that fear realized in their comic books. *The Mammoth Book of Best Horror Comics* contains its fair share of vampires, werewolves, and zombies, but those early years are dominated by ghostly stormtroopers, Nazi clones and — more often than not — the reanimated fuhrer himself. I'm particularly fond of "Terror of the Stolen Legs," which, I assure you, is creepier than the title suggests.

For this collection, editor Peter Normanton has culled prime examples from more than six decades of horror comics. The results are often fascinating: how else to see Nazi anxiety so aptly literalized? And, of course, they're fun. Don't forget these are comics, so for all of their time capsule-esque appeal, they retain that guilty pleasure quality. Imagine you're a kid in the pre-"graphic novel" '50s while reading the collection — it enhances the thrill.

For the most part, it's these early offerings that prove the most delightful, if only for the campy writing. The best example comes from "The Game Keeper," which begins, "Run Avis Drood! Run as fast as your lovely legs can carry you, for the full moon burgeons beyond Drood Castle and the game is afoot!"

The only real downside to the collection is Normanton's purple prose. He tends to ham it up in his introductions to each story, promising a life-changing experience on every page. But hey, feel free to skip those parts — they don't have pictures, anyway. **(Louis Peitzman)**

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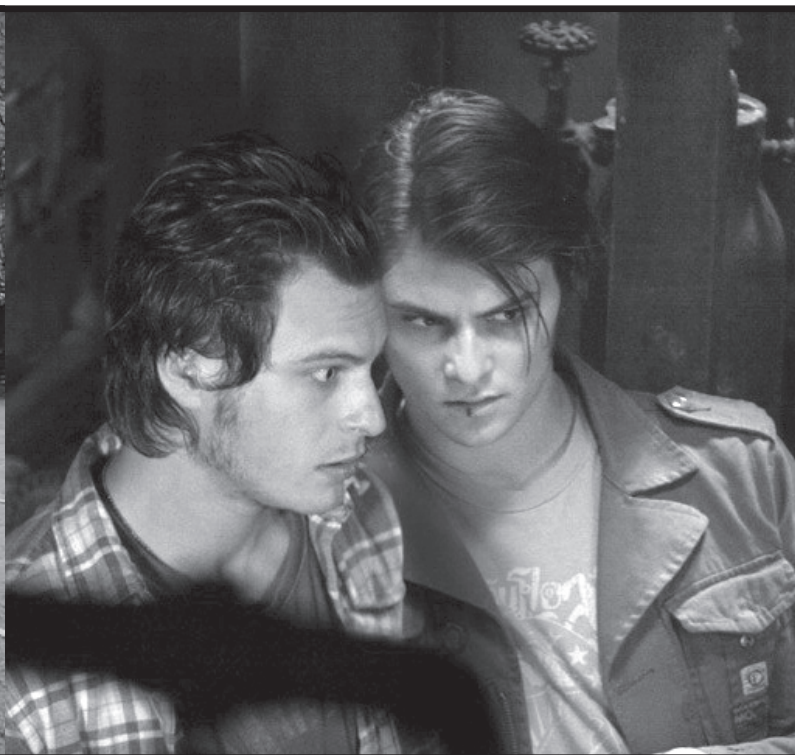
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film

Japan's *Sexy Battle Girls* follows the exploits of a lass with a titillating secret, while *Deadgirl*'s boys meet the girl of their dreams (and their nightmares).



Hot pink

IndieFest peeks at Japanese sex cinema

By Dennis Harvey
> a&eletters@sfbg.com

Filmmakers like Jonathan Demme who worked for Roger Corman in the early 1970s were delighted by their freedom to include just about anything — radical political issues, wild tonal shifts, etc. — as long as the basic drive-in requirements of gratuitous T&A and violence were shoe-horned in. That moment was brief. But something similar has lasted decades in Japan's "pink film" milieu, where often youthful talent cut teeth on low-budget softcore features typically an hour in length.

With genital display and graphic sex illegal — we've all seen Japanese private parts obscured by a digital fogblot — "pink" makers must exercise a little more imagination than Western pornmeisters. No doubt

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In a rare moment of retrospection, this year's San Francisco Independent Film Festival sidebars "I am Curious (Pink): The Second Wave of Japanese Sex Cinema, 1986–Present." Offering two double bills at a sum length barely more than that of one bloated Hollywood prestige flick, this sampler ranges from the goofy to the gloomy. There are some constants — ironic use of Western classical music, variably consensual abuse of women, vigorously mimed sex acts — but these singular films aren't much like each other, let alone most adult entertainment you'd see here. Even their misogyny often feels like an in-joke at men's expense.

Not so in *The Bedroom* (also

known, rather misleadingly, as *Unfaithful Wife: Shameful Torture*), a 1992 feature by Hisayasu Sato of gay "pink" *Muscle* — a dismemberment fantasia that set the gold standard for walkouts when bizarrely chosen as 1990's San Francisco International LGBT Film Festival opening nighter. This cold, morbid, semi-abstract objet d'art queasily mixes identity blur, voyeurism, tranquilizer excess, marital ennui, homicide, and lewd consumption of chopped lettuce. It's notorious for giving a small role to one Issei Sagawa, who'd committed real-life murder and cannibalism — only to be just briefly institutionalized before becoming a still-popular multimedia "celebrity" back home. Ick.

On a less appalling note, the other three Indie Fest "pinks" take themselves less seriously. Osamu Sato's *New Tokyo Decadence: The Slave* from 2007 is supposedly based on the experiences of star Rinako Hirasawa, who discovered early on that she was into masochism — though not averse to playing professional dominatrix. She finds fulfillment under the thumb of her eventual office boss, only to discover he's a wuss in sadist's clothing. Often funny, *New Tokyo Decadence* views its heroine not as victim but a sometimes ambivalent power bottom who actually pulls the strings.

CONTINUES ON PAGE 42 >>

DUDES AND DON'TS

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Camera in hand, television commercial director Eddie Chung descended upon the 2004 Lebowskis Fest — since 2002, an annual gathering of fans of the Coen brothers' 1998 cult phenom *The Big Lebowski* — and discovered a bona fide subculture. Who are these people? Why are they addicted to *Lebowski*? What makes ordinary working stiffs fiendishly create movie-inspired costumes (severed toe, Sioux City Sasparilla bottle, walrus, "camel fucker") as detailed as they are obscure?

At 66 brisk minutes, *The Achievers* can't help being fun, although I imagine it would be difficult to enjoy the doc without having seen *Lebowski*. (If you haven't seen *Lebowski*, or you saw it when it came out and — like most audiences and critics at the time — didn't get it, you're long overdue for a viewing.) Still, that's probably not gonna be a problem for IndieFest attendees, considering the fest hosts an annual bowling-infused salute to the Dude. Dilettantes will appreciate *The Achievers'* many *Lebowski* clips, which pop up to contextualize lesser-known references; diehards will thrill to the interviews with bit-part actors like "Saddam," the Hussein look-alike who hands the Dude bowling shoes during his dream sequence. Also featured are the real-life inspirations for the Dude, Walter Sobchak, and Little Larry Sellers (you know, the kid who steals the Dude's car and leaves his D-grade homework paper behind — incredibly, a true story, more or less.) The Coens are absent, but bemused star Jeff Bridges does make an appearance.

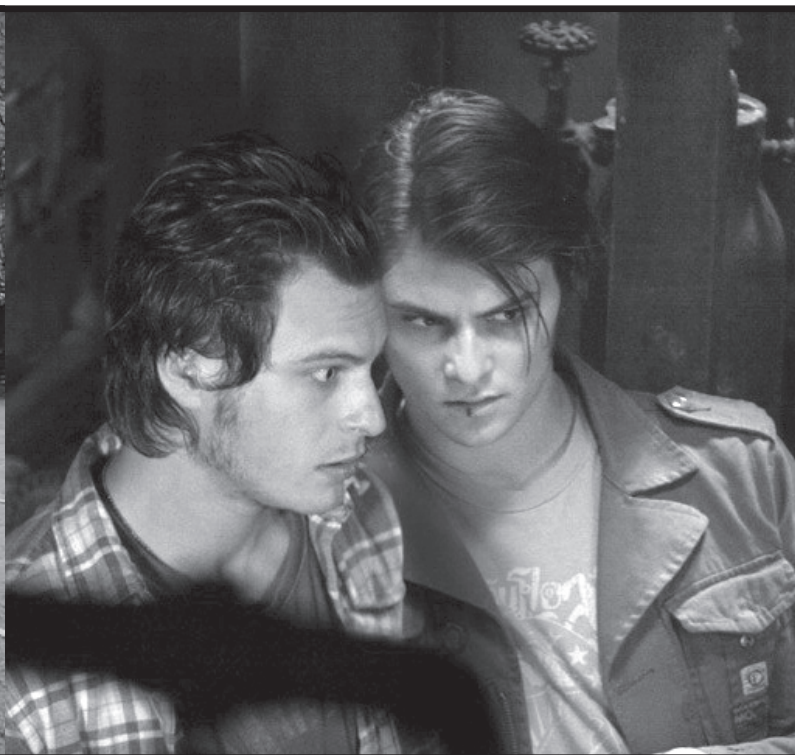
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CONTINUES ON PAGE 42 >>



New Tokyo Decadence: The Slave delivers on its kinky title.

IndieFest CONT>>

For full-on silliness there's Motosugu Watanabe's 1986 *Sexy Battle Girls*, whose schoolgirl protagonist has an anatomical irregularity her father is hell-bent on using to avenge a long-ago wrong. "The Venus Crush is your secret weapon! Love is not an option!" he insists. Sent to a private school where "bad" students are sold to politicians as sex slaves and ballpoint pens are shot like deadly arrows, she combats perils including one highly exotic dildo you won't find at Good Vibrations.

Shuji Kataoka's same-year *S+M Hunter* features a titular character outfitted spaghetti western-style with cowboy boots, priest's collar, a skull's-head eyepatch, Morricone-type musical theme, and extraordinary erotic-lassoing abilities. But he and fellow "Pleasure Dungeon" habitués meet their match in the Bombers, a man-hating (and gay-man molesting) girl gang à la H.G. Lewis' *She-Devils on Wheels* (1968). If you've yearned for a battle of the sexes encompassing gratuitous Nazi regalia and pervasive retro disco woo! woo! — well, prepare to be satiated. **SFBG**

DUDES AND DON'TS

CONT >>

makers (Marcel Sarmiento, Gadi Harel) with innovative, artistically daring careers ahead of them? I'm not yet convinced. *Deadgirl* starts off promisingly enough, as a pair of ne'er-do-well high schoolers (pretty boys Shiloh Fernandez and Noah Segal) stave off boredom by exploring an abandoned mental hospital. But this ain't slow-burn creepiness like *Session 9* (2001); the film's most original twist — the boys find a zombie-like woman chained in the basement — comes early, and the shocks soon revert to tired torture-porn gross-outs. Naturally, the friends are torn apart by the discovery, even as they both become consumed by it. One's horny enough to declare the woman/monster do-able, while the other's a tad more sensitive; it's not long before an unbelievable mix of emo and necrophilia, and a li'l dab of misogyny, oozes to the surface. Queasy does it. **(Cheryl Eddy)**

For more San Francisco Independent Film Festival coverage, visit www.sfbg.com/blogs/pixel_vision.

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ADDITIONAL CONTEST RULES:

1. One entry per person.
2. Entries must be handwritten in pen.
3. Official entries must be used: either the original page from the SF Bay Guardian, or the flyer available at Landmark Theatres. No other reproductions allowed.
4. Winners will be determined by most correct answers. Ties will be broken by random drawing.
5. Employees or agents of participating sponsors are not eligible.
6. No phone calls, please.
7. Winners will be notified by phone, or email by March 31, 2009.
8. No purchase necessary.

This contest is neither endorsed by nor affiliated with the Academy of Motion Picture Arts and Sciences.

Enter with this ballot at any San Francisco or East Bay Landmark Theatre, or mail to:
Oscar, c/o San Francisco Bay Guardian, 135 Mississippi Street, San Francisco, CA 94107
Deadline to drop off entries is **Saturday, February 21, 2009.**
Mailed entries must be postmarked by **Saturday, February 21, 2009.**

BEST PICTURE

- ☐ THE CURIOUS CASE OF BENJAMIN BUTTON
- ☐ FROST/NIXON
- ☐ MILK
- ☐ THE READER
- ☐ SLUMDOG MILLIONAIRE

DIRECTING

- ☐ THE CURIOUS CASE OF BENJAMIN BUTTON
- ☐ FROST/NIXON
- ☐ MILK
- ☐ THE READER
- ☐ SLUMDOG MILLIONAIRE

ACTOR IN A LEADING ROLE

- ☐ Richard Jenkins in THE VISITOR
- ☐ Frank Langella in FROST/NIXON
- ☐ Sean Penn in MILK
- ☐ Brad Pitt in THE CURIOUS CASE OF BENJAMIN BUTTON
- ☐ Mickey Rourke in THE WRESTLER

ACTRESS IN A LEADING ROLE

- ☐ Anne Hathaway in RACHEL GETTING MARRIED
- ☐ Angelina Jolie in CHANGELING
- ☐ Melissa Leo in FROZEN RIVER
- ☐ Meryl Streep in DOUBT
- ☐ Kate Winslet in THE READER

ACTOR IN A SUPPORTING ROLE

- ☐ Josh Brolin in MILK
- ☐ Robert Downey Jr. in TROPIC THUNDER
- ☐ Philip Seymour Hoffman in DOUBT
- ☐ Heath Ledger in THE DARK KNIGHT
- ☐ Michael Shannon in REVOLUTIONARY ROAD

ACTRESS IN A SUPPORTING ROLE

- ☐ Amy Adams in DOUBT
- ☐ Penélope Cruz in VICKY CRISTINA BARCELONA
- ☐ Viola Davis in DOUBT
- ☐ Taraji P. Henson in THE CURIOUS CASE OF BENJAMIN BUTTON
- ☐ Marisa Tomei in THE WRESTLER

DOCUMENTARY FEATURE

- ☐ THE BETRAYAL (NERAKHOON)
- ☐ ENCOUNTERS AT THE END OF THE WORLD
- ☐ THE GARDEN
- ☐ MAN ON WIRE
- ☐ TROUBLE THE WATER

FOREIGN LANGUAGE FILM

- ☐ THE BAADER MEINHOF COMPLEX (Germany)
- ☐ THE CLASS (France)
- ☐ DEPARTURES (Japan)
- ☐ REVANCHE (Austria)
- ☐ WALTZ WITH BASHIR (Israel)

WRITING

(ADAPTED SCREENPLAY)

- ☐ THE CURIOUS CASE OF BENJAMIN BUTTON
- ☐ DOUBT
- ☐ FROST/NIXON
- ☐ THE READER
- ☐ SLUMDOG MILLIONAIRE

WRITING

(ORIGINAL SCREENPLAY)

- ☐ FROZEN RIVER
- ☐ HAPPY-GO-LUCKY
- ☐ IN BRUGES
- ☐ MILK
- ☐ WALL-E

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Coraline

►► **REVIEW** *Coraline* is a great film to take your kids to, provided you're willing to let them sleep in your bed for a night. Like the Neil Gaiman novel it's based on, this is a fairy tale with a dark side, an *Alice in Wonderland*-style fable that doesn't dumb things down for its target audience. But then, neither did *Alice*. Dakota Fanning voices Coraline, a lonely, blue-haired little girl in search of adventure. She finds it, and then some, when she travels into bizarre world by way of a tiny door in her house. There she finds her Other Mother (Teri Hatcher), who seems nice enough — except that she wants to sew buttons into Coraline's eyes. Soon the precocious girl has embarked on a mission to save her kidnapped parents, some old school ghosts, and, of course, herself. The animation style is an updated version of that found in *The Nightmare Before Christmas* (1993), also from director Henry Selick. There's a richness and depth to *Coraline's* world, which is only emphasized by the nifty 3-D effects. Inevitably, this *Coraline* is softer than Gaiman's source material, but it's spooky enough to please both fans and newcomers. Despite the lack of big scares, it leaves you with a lingering unease. And possibly a fear of buttons. **(Louis Peitzman)**

CORALINE opens Fri/6 in Bay Area theaters.

FILM

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Louis Peitzman, Lynn Rapoport, Ben Richardson, Jason Shamai, and Matt Sussman. The film intern is Natalie Gregory. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO INDEPENDENT FILM FESTIVAL

The 11th IndieFest runs Feb 5-22 at the Roxie, 3117 16th St, SF; Victoria, 2961 16th St, SF; and Shattuck, 2230 Shattuck, Berk. Tickets (most shows \$11) are available at www.sfindie.com. For commentary, see "Hot Pink" and "Dudes and Don'ts." For schedule, see film listings at www.sfbg.com.

OPENING

"Academy Award Nominated Shorts" Animated and live-action shorts screen separately. *Embarcadero, Shattuck, Smith Rafael.*

►► **The Class** Everybody has their favorite high school movie (1967's *To Sir, with Love*, 1989's *Dead Poets Society*, whatever), but once you've seen Laurent Cantet's *The Class*, everything before it may seem hopelessly phony. This extraordinary feature — developed over a year's course with actual students and faculty of a Parisian suburban h.s. — has bestselling author François Bégaudeau playing himself as a language teacher struggling (not always gracefully) to instruct variably assimilated ethnic teens in proper Frenchspeak they think dated and irrelevant. His pushy frankness breaks through their resistance, but also invites bitter, immature misunderstanding. Over two hours' long, *The Class* races by, as engrossing as it is deceptively simple. It's at once a joy, tragedy, time capsule, and universal snapshot of moral gray zones. It's something quite wonderful. The subject may sound tedious, but trust me: you'll be glad you went. (2:08) *Clay, Smith Rafael.* (Harvey)

►► **Coraline** See pick box. (1:40)

Donkey Punch Foreign genre films so seldom get U.S. theatrical release that it puzzles when a merely mediocre one does. This technically adequate but uninspired psychological-thriller-cum-horror involves seven British youths who meet while on Spanish holiday, repairing for

drugs and sex to a luxury yacht. Things go very wrong, natch. Director and co-scenarist Oliver Blackburn's movie isn't as dumb in writing, execution, or performance as a typical Hollywood slasher. But it also lacks real suspense, character depth, and memorable scares. The result is more ordinary than its ingredients should add up to be. (1:35) *Lumiere, Shattuck.* (Harvey)

Fanboys Like a bounty hunter with a jetpack, *Fanboys* got stuck in the Sarlaac Pit of development hell. The film is a classic road-trip/quest narrative: in 1998, four bickering high school friends — rabid Star Wars fans all — put their differences aside after learning that one of their number has been diagnosed with terminal cancer. Attempting to give him one last moment of joy, they hatch an ill-conceived plan to drive from Ohio to San Francisco, where they intend to break into George Lucas' Skywalker Ranch and purloin a copy of *The Phantom Menace*. During the film's torturous journey to the big screen, an army of Blackberry jockeys at the Weinstein Company forgot about the thin line between comedy and tragedy, and attempted to excise the cancer angle. An army of *Fanboys* fanboys protested, and the cancer was reinstated, but not before the movie was cut and re-cut, re-shot, and generally tinkered with. The version hitting theaters is packed with throwaway cameos and Star Wars in-jokes that will amuse enthusiasts, but suffers gratingly from the uneven quality of a movie with the grubby fingerprints of too many people smudged all over it. As a film that fails to live up to long-running internet-nerd expectations, it rivals *The Phantom Menace* itself. (1:27) (Richardson)

He's Just Not That Into You An inexplicably all-star cast (Drew Barrymore, Jennifer Aniston, Ben Affleck, Jennifer Connelly, Scarlett Johansson, and more) assembles for this flick based on the *Sex and the City*-spawned best-seller. (2:07) *Grand Lake, Presidio, Shattuck.*

►► **Heart of Fire** Based on Senait G. Mehari's memoir, Luigi Folorni's *Heart of Fire* (*Feuerherz*) is a vivid illustration of the relationship between hypocrisy of war and strength of mind. Beautifully filmed and scored, the film centers on Awet, a ten-year-old girl amid the Eritrean civil war, circa 1981. Awet and her sister are handed to the Eritrean Liberation Front where two factions battle each other over the right to liberate Eritrea from Ethiopia. While at first swept away by talk of independence and freedom, Awet eventually questions what they are fighting for. Played with unwavering truth by Letekidan Micael, Awet reels you in on her journey of realization as she begins

to understand the sad truth and hypocrisy behind the ELF guerrilla warfare. The film captures an authenticity that feels undeniably real and is equipped with commanding performances; I recommend it to anyone thirsty for some clarity in ongoing times of war. (1:34) *Sundance Kabuki.* (Gregory)

The Pink Panther 2 Slapstick and silly accents aren't exactly my idea of high comedy, so it's possible I'm not the target audience for *The Pink Panther 2*. Imagine my surprise upon discovering that the movie is actually kind of funny, OK, so Steve Martin still sounds more grating than amusing as the uber-French Inspector Clouseau. And yes, several gags do fall flat. But a lot does work, charming even the most anti-pratfall critic. In this outing, Clouseau teams up with an international team of detectives and experts to stop a thief stealing famous artifacts, including — of course — the Pink Panther diamond. The mystery itself is disposable, but it does allow for some well-executed moments: a debacle involving Clouseau donning the Pope's regalia is especially funny. The key here is good comic timing, something that other recent films (cough, *Paul Blart*, cough) have sorely lacked. And hey, if you really are just in it for the silly accents, Andy Garcia is pretty spot-on as Italian lothario Vicenzo. (1:32) *Presidio.* (Peitzman)

Push could go one of two ways: big, dumb action movie or sci-fi thriller. Unfortunately, it never manages to decide and ends up not really succeeding at either. The mythology itself is pretty solid — people with psychic abilities are tested on and classified into different groups. "Movers" move things with their minds, "watchers" can see the future, "pushers" can inflict their will on others, and so on. Nick (Chris Evans) is a mover living under the radar until he's approached by watcher Cassie (Dakota Fanning). The world-wise young girl — she says "shit" twice! — has seen the future and knows that saving pusher Kira (Camilla Belle) is the key to bringing down the evil Division. There are some nifty fight sequences, but overall the movie is oddly restrained. And though there are thrills, they play like a mellow version of *The Fury* (1978). Perhaps if *Push* had stuck to a mission statement, it wouldn't feel so stunted. As it stands, it's fun — just not fun enough. (1:51) (Peitzman)

ONGOING

Bride Wars (1:30) *SF Centre.*
Che (part one, 2:09; part two, 2:08) *Opera Plaza (Part One only), Shattuck (Part One only).*
The Curious Case of Benjamin Button (2:47) *Grand Lake, Marina, Orinda, Shattuck, Sundance Kabuki.*
Defiance (2:09) *1000 Van Ness.*
►► **Doubt** (1:44) *Opera Plaza, Piedmont, SF Centre, Shattuck.*
►► **Frost/Nixon** (2:02) *1000 Van Ness, Presidio, Shattuck.*
►► **Frozen River** (1:36) *Elmwood, Opera Plaza.*
Gran Torino (1:56) *1000 Van Ness, Shattuck, Sundance Kabuki.*
►► **Happy-Go-Lucky** (1:58) *Elmwood.*
Hotel for Dogs (1:40) *1000 Van Ness.*
►► **Inkheart** (1:46) *1000 Van Ness.*
►► **I've Loved You So Long** (1:57) *Opera Plaza.*
Last Chance Harvey (1:32) *Elmwood, Oaks, SF Centre.*
Marley and Me (2:00) *SF Centre.*
►► **Milk** (2:05) *California, Embarcadero, Empire, Four Star, 1000 Van Ness, Piedmont, Sundance Kabuki.*
My Bloody Valentine 3-D (1:41) *SF Centre.*
New in Town (1:36) *Oaks, 1000 Van Ness.*
►► **Notorious** (2:02) *1000 Van Ness.*
Outlander (1:55) *SF Centre.*
Paul Blart: Mall Cop (1:27) *1000 Van Ness, SF Centre.*
►► **The Pope's Toilet** (1:37) *Sundance Kabuki.*
►► **Rachel Getting Married** (1:57) *Elmwood, Lumiere.*
►► **The Reader** (2:05) *Albany, Embarcadero, Empire, Four Star, Orinda, Sundance Kabuki.*
►► **Revolutionary Road** (1:59) *Grand Lake, Marina, SF Centre, Shattuck, Sundance Kabuki.*
►► **Slumdog Millionaire** (2:00) *Albany, Embarcadero, 1000 Van Ness, Orinda, Piedmont, Presidio, Sundance Kabuki.*
Taken (1:30) *1000 Van Ness.*
Twilight (2:02) *SF Centre.*
Underworld: Rise of the Lycans (1:32) *California, 1000 Van Ness.*
The Uninvited (1:27) *1000 Van Ness.*
Vicky Christina Barcelona (1:37) *Oaks.*
►► **Waltz with Bashir** (1:30) *Embarcadero, Shattuck.*
►► **Wendy and Lucy** (1:20) *Lumiere, Shattuck, Smith Rafael.*
►► **The Wrestler** (1:45) *Bridge, California, Empire, Grand Lake. SFBG*

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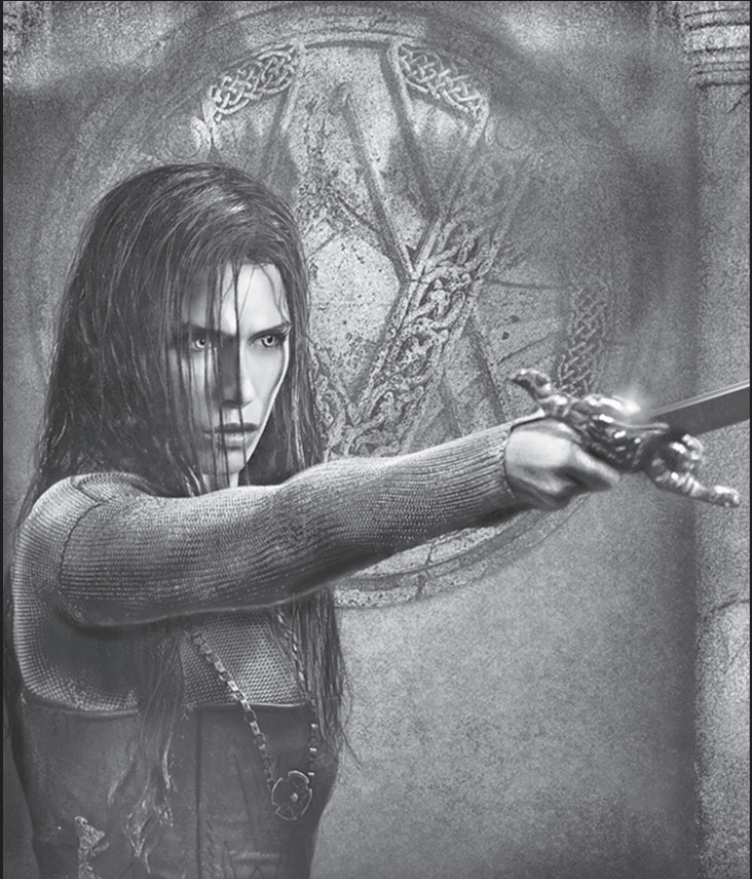
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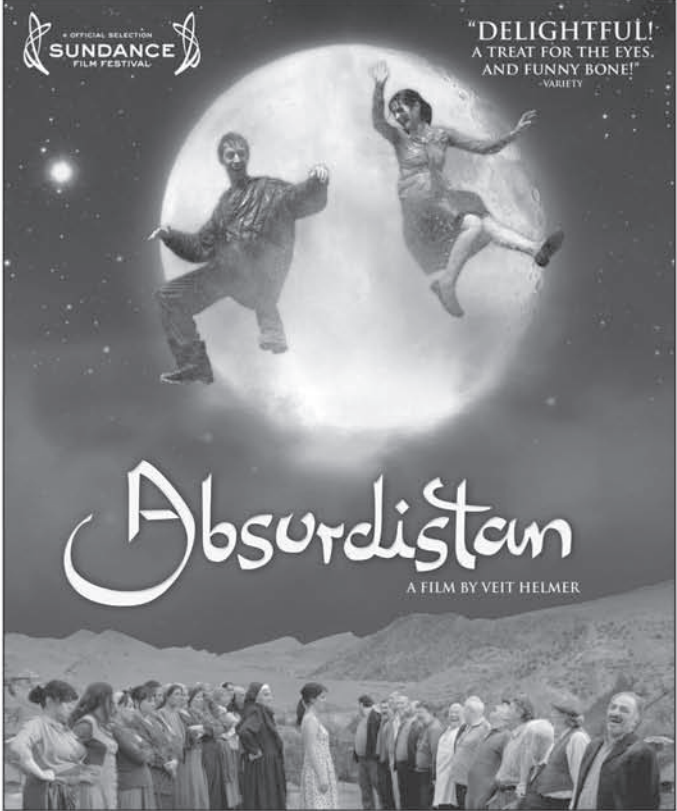
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FILM

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Schedules are for Wed/4–Tues/10 except where noted. Director and year are given when available. Double and triple features are marked with a *. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6. "Love and Light," visuals by Natalija Vekic and Christian Bruno and live music with Pale Hoarse, Dragging a Ox Through Water, and Leyna Noel and the Finer Things, Fri, 8. "Water Shorts," experimental shorts and animations from San Francisco and New Orleans, Sat, 8.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8-10. "Paul Newman (1925-2008):" • **The Hustler** (Rossen, 1961), Wed, 2:15, 7, and **Hud** (Ritt, 1963), Wed, 4:45, 9:30; • **Harper** (Smight, 1966), Thurs, 7, and **WUSA** (Rosenberg, 1970), Thurs, 9:20. "Midnites for Maniacs: Tuff 'Tweens:" • **Adventures in Babysitting** (Columbus, 1987), Fri, 7:30; **The Goonies** (Donner, 1985), Fri, 9:30; **Never Too Young to Die** (Bettman, 1986), Fri, 11:59. Scary Cow Film Festival, short films by local artists, Sat, 3. More info at <http://tickets.scarycow.com>. "Charlton Heston (1923-2008):" • **The Greatest Show on Earth** (DeMille, 1952), Sun, 1:10, 6, and **Soylent Green** (Fleischer, 1973), Sun, 4, 8:50. "Big Gay Movie Night:" **Transamerica** (Tucker, 2005), Mon, 7:30. Theater closed Tues/10.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Wendy and Lucy** (Reichardt, 2008), Wed-Thurs, call for times. "Academy Award Nominated Short Films," Feb 6-12, call for times and schedule (live-action and animated programs screen separately). **The Class** (Cantet, 2008), Feb 6-12, call for times. "Beyond Borders: International Family Film Series:" **Stormheart** (Rastimo, 2008), Sat-Sun, 1.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Palestine is Still the Issue** (Pilger, 2002), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "Paul Newman: Ol' Blue Eyes Is Back": **Hud** (Ritt, 1963), Fri, 6:30.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **I Was Born, But ...** (Ozu, 1932), with a lecture by Marilyn Fabe, Wed, 7. "Man of Marvel: Andrzej Wajda:" **Man of Marble** (1977), Wed, 7:30; **Landscape After Battle** (1970), Fri, 8:30. "African Film Festival:" **Awaiting for Men** (Ndiaye, 2007), Thurs, 6:30; **Chief!** (Teno, 1999), Thurs, 8:15; **Cairo Station** (Chahine, 1958), Sun, 5. "Josef von Sternberg: Eros and Abstraction": **Morocco** (1930), Fri, 6:30; **An American Tragedy** (1931), Sat, 6:30; **Dishonored** (1931), Sat, 8:30; **The Salvation Hunters** (1925), Sun, 2. "Screenagers:" "Bay Area High School Film and Video Festival (2007-2008)," Sat, 1, 3:30. "The Essay in Cinema:" **Perfumed Nightmare** (Tahimik, 1977), Tues, 7:30.

PREMIER THEATER Letterman Digital Arts Center, Presidio (near Chestnut at Lyon), SF; (415) 255-4800, www.mpsdf.org. Free. **Jerome Robbins: Something To Dance About** (Kinberg, 2008), Thurs, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-9. **Religulous** (Charles, 2008), Wed, 2, 7:15, 9:25. **12 Monkeys** (Gilliam, 1996), Thurs, 7, 9:40. **Timecrimes** (Vigalondo, 2007), Fri-Sat, 7:15, 9:15 (also Sat, 2, 4). **Happy-Go-Lucky** (Leigh, 2008), Sun-Mon, 7, 9:30 (also Sun, 2, 4). "Full Moon Midnight:" **Pootie Tang** (Louis C.K., 2001), Mon, midnight. **Eternal Sunshine of the Spotless Mind** (Gondry, 2004), Tues, 7, 9:20.

ROXIE THEATER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. Wed-Thurs, theater closed for renovation. San Francisco Independent Film Festival, Feb 6-19. See film listings.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-10. San Francisco Cinematheque presents: **Razzle Dazzle: The Lost World** (Jacobs), Wed, 7:30. **SFBG**

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first run venues

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Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

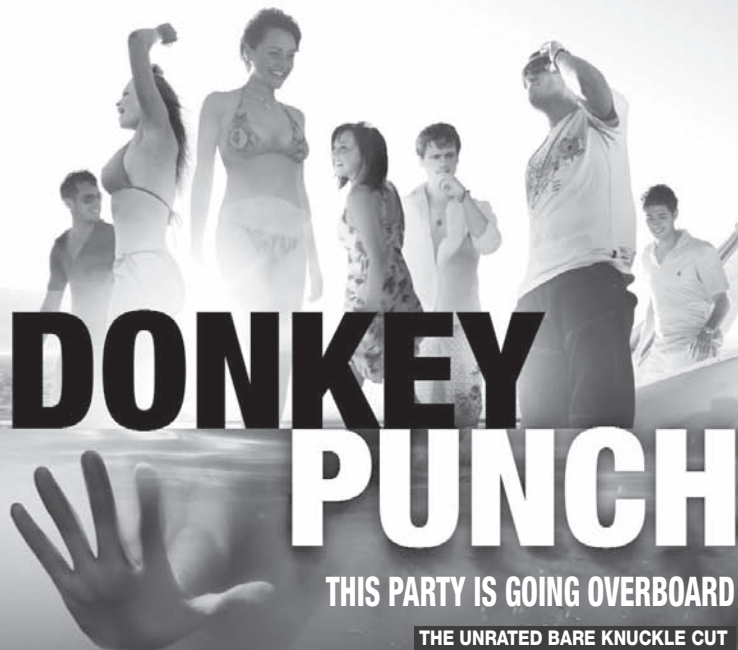
Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0315952-00 The following person is doing business as **THAINA CAFE**, 2414 Lombard St., San Francisco, CA 94123. THAINA CAFE LLC, 2414 Lomard St., San Francisco, CA 94123. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date Dec 1, 2008. Signed DUEANPHEN RUNGRUEANG. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on December 1, 2008. **Publication date(s): January 14, 21, 28, February 4, 2009 L#431610.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-03166664-00 The following person is doing business as **SAN FRANCISCO SCHOOL OF ECONOMICS HENRY GEORGE HISTORICAL SOCIETY**, 540 Arballo Dr., San Francisco, CA 94132. Henry George School of Social Science of San Francisco California Non-Profit, 540 Arballo Dr., San Francisco, CA 94132. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date Nov 15, 2008. Signed Ingo Bischoff. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 5, 2009. **Publication date(s): January 14, 21, 28, February 4, 2009 L#431608.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316767-00 The following person is doing business as **OCTAVIA LOUNGE'S TRIPLE CROWN**, 1760-72 Market St., San Francisco, CA 94102. OL INC California, 1772 Market St., San Francisco, CA 94102. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/09. Signed Larry Metzger. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Jan 8, 2009. **Publication date(s): January 14, 21, 28, February 4, 2009 L#431611.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316787-00 The following person is doing business as **THE TIPSY FIG**, 2231 Chestnut St., San Francisco, CA 94123. Our Neighborhood Place, LLC, 2231 Chestnut St., San Francisco, CA 94123. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 12/16/08. Signed Nathan Valentine. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 8, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431803.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0316793-00 The following person is doing business as **BLOOM CREATIVE**, 1040 Fulton St., San Francisco, CA 94117. Gregory J. Itts; Marsha Knight, 1040 Fulton St., San Francisco, CA 94117. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 4/21/04. Signed Gregory J. Itts. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on January 8, 2009. **Publication date(s): January 14, 21, 28, February 4, 2009 L#431607.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317008-00 The following person is doing business as **ALTERNATIVE PATIENTS COOPERATIVE**, 953 Mission St., Suite 108, San Francisco, CA 94103. Alternative Patients cooperative INC, CA, 953 Mission St., San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/19/08. Signed Kevin Pachett. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 16, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431805.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317043-00 The following person is doing business as **EZ IDEA's@DISCOUNT**, 195 7th St., #302, San Francisco, CA 94103. Eric James Seward, 195 7th St., #302, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/09. Signed Eric Seward. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Wong on January 20, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431806.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317057-00 The following person is doing business as **CANINE ENDEAVERS**, 106 Webster St., San Francisco, CA 94117. Brendan Andrew Oates, 106 Webster St., San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/20/09. Signed Brendan Oates. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on January 20, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431804.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317069-00 The following person is doing business as **GOOD VIBRATIONS; DOWN THERE PRESS; OPEN ENTERPRISES INC**, 934 Howard St., San Francisco, CA 94103. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431904.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317071-00 The following person is doing business as **GOOD VIBRATIONS**, 603 Valencia St., San Francisco, CA 94110. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431902.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317194-00 The following person is doing business as **THERAPEUTIC & BALANCING HEALING ARTS**, 2006 Chestnut St., Oakland, CA 94607. Rebecca Ann Boyles, 2006 Chestnut St., Oakland, CA 94607. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/26/09. Signed Rebecca A. Boyles. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on January 26, 2009. **Publication date(s): January 28, February 4, 11, 18, 2009 L#431801.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317209-00 The following person is doing business as **GOLDEN GATE EQUIPMENT RENTAL**, 1051 26th St., San Francisco, CA 94107. Kevin Ronald Olivero, 1039 Oakland Ave., Menlo Park, CA 94025. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/26/09. Signed Kevin Olivero. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 26, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431906.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317292-00 The following person is doing business as **ETERNALUX PRODUCTIONS**, 190 Aptos Ave. St., San Francisco, CA 94127. Mark Sorensen, 190 Aptos St., San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/19/09. Signed Mark Sorensen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on January 28, 2009. **Publication date(s): February 4, 11, 18, 25, 2009 L#431905.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0317292-00 The following person is doing business as **GOOD VIBRATIONS**, 1620 Polk St., San Francisco, CA 94109. Barnaby Ltd LLC, Ohio, 934 Howard St., San Francisco, CA 94103. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date August 1, 2008. Signed Joel Kaminsky. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Sarah Wong on January 21, 2009. **Publication date(s): February 4, 11, 18, 25, 2009, L#431903.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: **January 28, 2009**. To Whom It May Concern: The name of the applicant is: **DDR PARTNERS INC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 645 5th St. San Francisco, CA 94107-1516. Type of License Applied for: **57- SPECIAL ON-SALE GENERAL.** **Publication date: February 4, 2009 L#431901.**

NOTICE OF PETITION TO ADMINISTER ESTATE OF: Guillermo Onate. CASE NUMBER: PES-08-291876. To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of GUILLERMO ONATE. A Petition for Probate has been filed by: **ALBERTO TEMIS-TOCLES ONATE** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **HECTOR CARMONA** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: February 10, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on Jan 26, 2009 by Gordon Park-Li, Larrisa Lotson Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: LEONARDO DRUBACH; 1534 Plaza Lane, #341, Burlingame, CA 94010, TELE: 650-873-4955. **Publication date(s): January 28, February 4, 2009, L#431807.**

NOTICE. The Annual Report of the **BURK CHUNG FOUNDATION**, 837 Washington St., San Francisco, California 94108 is available at the Foundation's office for inspection during regular business hours. Copies of the Annual Report have been furnished to the Attorney General of the State of California. Burk Chung, Trustee. Fiscal year ended November 30, 2008. **Publication date(s): January 21, 28, February 4, 11, 2009 L#431701.**

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A pox

By **Andrea Nemerson**

> andrea@altsexcolumn.com

Dear Andrea:

I went for a test and the nurse found a genital wart. I have had more than 20 sexual partners and enjoy casual sex occasionally, but I always use condoms (plus the pill, just in case). I feel embarrassed, like I've been irresponsible, but I thought I was protecting myself thoroughly. How can I get over this and feel OK about sex again? And are there ways to keep from getting another wart?

Love,

Dirtied

Dear Andrea:

I just found out I have a genital wart. It's a really small bump that could have been there awhile without me noticing. I've had it treated with freezing and have cream to apply to it; but I've been doing research and I keep getting conflicting information about how long it will last, whether any kind of sex is safe while it's still there, how infectious it is, and what to do if it doesn't go away.

I feel gross and dirty about it. I always use condoms and I don't know where I could have gotten it. To make matters worse, I have a new boyfriend who doesn't seem to have noticed anything wrong. Now that I've found out about this, I am dreading telling him. Help!

Love,

Sullied

Dear Andrea:

I found out I have HPV and I don't even know how I ...

Dear Warty Readers:

OK! We have found some warts. Until someone claims to have acquired them on purpose, or to have been accidentally exposed but really stoked about it, I will assume that everyone is feeling kind of miserable and a little soiled and having a hard time coming to terms with it. This is completely understandable. Indeed, it is expected. Having an infectious disease which may affect your ability to find happiness with other human beings would certainly be harsh enough; the whole STD thing adds insult to injury.

Personally, I think STDs need an image makeover. Syphilis never seemed to shock anyone in Elizabethan literature, but everyone was poxy then anyway, not to mention smelly. We've had centuries of crass jokes and shame campaigns since, though: a kind of cumulative shaming which no public health department's "it could happen to anyone" message is going to be able to alleviate. Of course you feel bad.

I would hope — I would wish, anyway — that normalization would help. This shit is everywhere! I usually go to the CDC's site for STD statistics. Here are their latest on HPV:

Approximately 20 million Americans are currently infected with HPV, and another 6.2 million people become newly infected each year. At least 50 percent of sexually active men and women acquire genital HPV infection at some point in their lives.

That's a lot of people feeling shamed and dirty. Maybe it's time to just accept that the disease is out there, it's easy to get, and even the most cautious (well, the second-most cautious; the first-most cautious stay home and order their groceries over the Internet) can contract it. Having HPV doesn't say a thing about your self-respect, your hygiene, or anything much beyond your native level of luckiness. For the record, the CDC's "how not to get HPV" advice is not all that helpful:

... even people with only one lifetime sex partner can get HPV, if their partner was infected with HPV. For those who are not in long-term, mutually monogamous relationships, limiting the number of sex partners and choosing a partner less likely to be infected may lower the risk of HPV. Partners less likely to be infected include those who have had no or few prior sex partners.

While safety-by-partner-choice really does work, it sure does limit the choice of potential partners, from amazing abundance (in the big cities, assuming minimum levels of datability) to one of those measly little prix-fixe menus which never have any desserts except crème brûlée. What if you don't want inexperienced partners?

Here's the deal: none of you was being irresponsible. The virus got transmitted not through but around the condom, which did reduce the likelihood of transmission. Your immune system may clear it (rendering you disease-free) or it may not, in which case you may always be contagious from the area of the wart. Treating the warts won't cure you, but may lower the chance of transmission, which may in turn help to make you feel less leper-like and more like your old self. Oh, and lest we forget, visible warts are the good kind of HPV! The ones that cause cervical cancer are invisible, the bastards.

Now for the bad part — you do have to tell people. You have to tell potential sex partners. You may lose some, but people who are really interested are likely to stick around. You have to tell the boyfriend. Since you just found out, you can't be accused of withholding important information. Normalize for him, and bring up the CDC's statistics (50 percent! How's that for company?). Get treated. Take deep breaths.

Love,

Andrea

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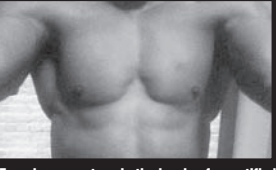
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